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GARDENS ILLUSTRATED

A FRESH TAKE ON

Cut flowers

48 new favourites to grow next year

Colour for maximalists

bold planting combinations that last

HOW TO USE

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EDITOR'S LETTER

Cut flower arranging is enjoying a resurgence with contemporary bunches that look like a garden in a vase; naturally beautiful, loosely organised and with British-grown cut flowers. In this issue, Amy Sanderson describes the cut flower arrangements she made for the gardener and plantswoman Beth Chatto while working as an intern at the Beth Chatto Gardens and Nursery, and how this introduced her to the possibility of a more unexpected kind of cut flower. Beth Chatto was notable for pushing the boundaries of horticultural acceptability with her displays at the RHS Chelsea Flower Show as well as in her own garden, and for her championing of species plants. She, and latterly Amy, used plant material from her garden to create weekly cut flower displays, sourcing flowers and foliage at their peak to bring indoors. While Amy initially grew modern florist's favourites, including *Dahlia* 'Café au Lait', sweet peas, roses and zinnias, under Beth's tutelage her palette grew to include branches of *Metasequoia glyptostroboides*, *Cotinus* from the car park alongside the garden and single, simple, *Dahlia merckii*. This more gentle, more sustainable approach to flowers for cutting doesn't require the rich soil, frequent irrigation, feeding and staking of a traditional cut flower patch, and extends the maxim 'right plant, right place' to cut flowers. Amy shares 48 of the best new flowers and foliage for cutting in this issue. There is plenty to inspire.

Maximum formality of design is paired with minimum formality of planting in saturated colours in the garden at Frogmore. A jostle of cardinal reds, vibrant blues and boiled-sweet purples, long-flowering plants, including penstemons, gladioli and crocosmias, provide a constancy of colour. The owners – a nurseryman and a florist – interweave the perennials in their garden with annuals for an even greater depth of colour. They have been influenced by Norah Lindsay, a misty figure in British garden history who created gardens with a spontaneous spirit and a bold, lavish approach in the early 20th century.

I hope you enjoy the issue,

Lucy Bellamy

LUCY BELLAMY, EDITOR

JASON INGRAM

The pretty white flowers and long stems of *Gaura lindheimeri* make it an excellent cut flower, page 42.

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JOANNA KOSSAK / THE GARDEN COLLECTION / FP

The native wayfaring tree, *Viburnum lantana,* is one of Andy McIndoe's top picks for garden viburnums, page 60.

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COVER IMAGE

Fuchsia 'Blacky' by Maayke de Ridder

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- Join us on two guided tours of some of the best gardens of Cornwall and Spain, page 8
- Save money when you subscribe to the digital edition of *Gardens Illustrated* this month, page 32
- Win preview night tickets to Christmas light trails at the Royal Botanic Gardens, Kew, and Blenheim Palace, page 104†

†Competition open to UK residents only.

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The course is led by **Andrew Fisher Tomlin, designer and Chartered Horticulturist**, and we are fortunate to have **some incredible specialist lecturers** including Neil Lucas of Knoll Gardens, Tony Kirkham from the **Royal Botanic Gardens, Kew** and Nigel Dunnett from the **University of Sheffield**. Designer tutors include James Basson, Jo Thompson, Paul Hervey-Brookes, Ann-Marie Powell, Carolyn Willitts and Amanda Patton.

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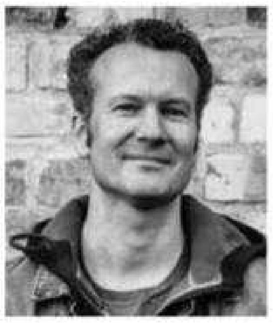

CLAIRE TAKACS

AMY SANDERSON
Amy explains the Beth Chatto approach to cut flowers, page 42. *"Unusually, I got to know Beth by making her flower arrangements from her garden. It was an education and an honour."*

RICHARD BLOOM
Richard photographs a Surrey garden designed by Amanda Patton, page 34. *"Amanda's design combines modern and formal with country and informal using plants for texture and year-round interest."*

CHRISTINE REID
Christine visits the flower-filled Frogmore, page 70. *"The flowering borders at Frogmore are inspirational. Looking at these plant choices made me want to rush home and replant my entire garden."*

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JAMES BASSON
James lives in the South of France where he runs Scape Design with his wife Helen, specialising in low-maintenance and dry gardens. He is a fervent advocate for creating sustainable landscapes. The winner of four Chelsea Gold medals, he was awarded Best in Show in 2017.

FERGUS GARRETT
Fergus was appointed head gardener at Great Dixter by Christopher Lloyd in 1993. He is passionate about passing on his knowledge through student and volunteer programmes at Dixter and through worldwide lectures. He was awarded an RHS Associate of Honour in 2008.

ANNA PAVORD
Anna's books include her bestseller *The Tulip* and most recently *Landskipping*. For 30 years she was *The Independent*'s gardening correspondent. In 2000 the RHS awarded her the Veitch Memorial Medal. She lives and gardens in Dorset.

DAN PEARSON
Dan is one of the UK's best-known garden designers, familiar to many through his gardening columns in the *Observer* magazine. Eight of his gardens, including the Tokachi Millennium Forest in Japan, have won awards and he was awarded Best in Show at Chelsea in 2015.

SARAH PRICE
Sarah is one of the UK's most sought-after garden designers who won worldwide recognition for her designs for the 2012 London Olympic Park. She won Gold at Chelsea in 2012 and 2018, and was GMG Garden Columnist of the year in 2016 for her design series in *Gardens Illustrated*.

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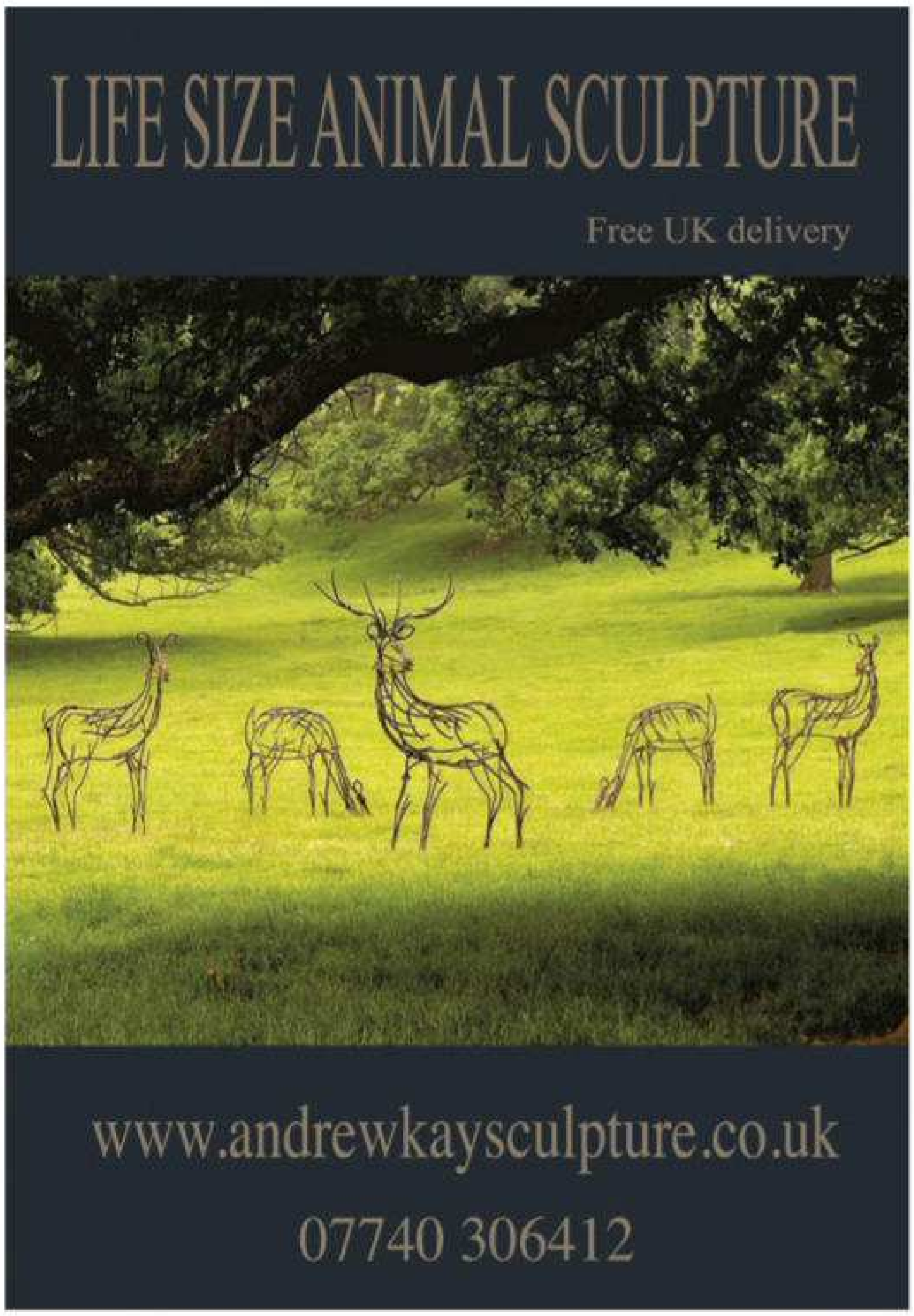

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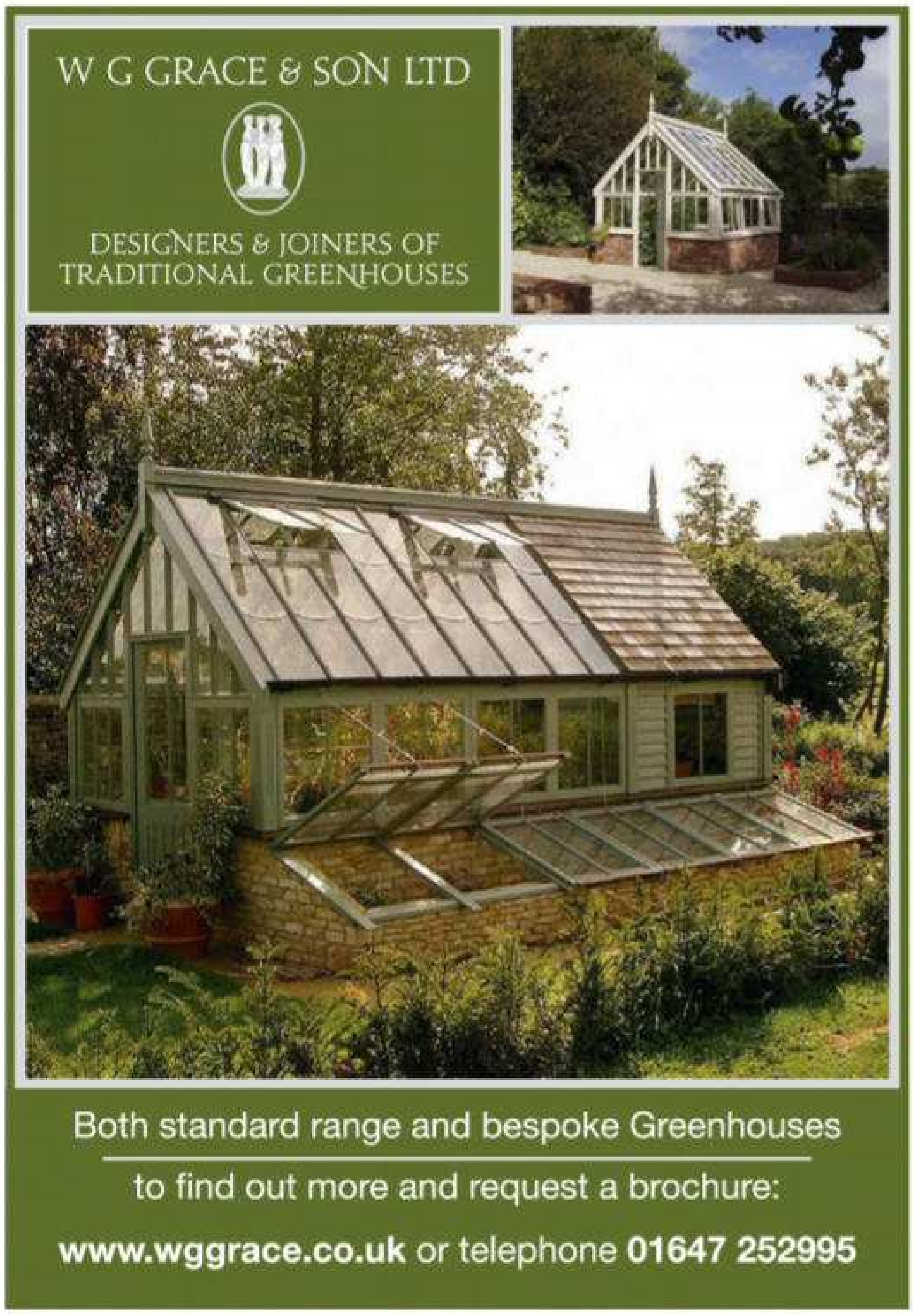

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9-12 APRIL 2019

CORNISH SPRING GARDENS

Spring comes early to the UK's southwest peninsula. Celebrate the season by immersing yourself in the beauty of these outstanding, coastal valley gardens

TOUR LEADER
Annie Guilfoyle is a regular *Gardens Illustrated* contributor, and an award-winning designer, writer, lecturer and international garden show judge. She will be accompanied by expert garden tour leader, Dr Sophie Piebenga.

The Cornish peninsula is famous for its sheltered gardens harbouring important collections of magnolias, camellias, rhododendrons, palms, tree ferns and many other exotic plant groups that predominantly flower in the spring. Most of these gardens are found on the south coast where valley gardens lead down to secluded creeks warmed by the Gulf Stream to give unique microclimates. Our four-day tour allows you to discover the magnificence of some of Cornwall's finest gardens including **Tregrehan**, **Caerhays**, **Trewithen** and **Tregothnan**. We'll also be joined for a day by garden designer **Charles Fox** whose influential shipping merchant family was responsible for the creation in the 19th century of the gardens at **Glendurgan**, **Penjerrick** and **Trebah**, and he'll talk about the gardens' fascinating histories over lunch at Glendurgan. We'll stay at Olga Polizzi's boutique **Tresanton Hotel**, a haven of peace and beauty where guests enjoy comfort and style, fresh local cuisine and traditional, unobtrusive service. All rooms have stunning views across the sea towards St Anthony's Lighthouse with the opportunity to stroll into St Mawes, one of Cornwall's prettiest fishing villages.

BOOKING DETAILS

Price per person, based on two people sharing: £2,295 (a single supplement of £450 is levied by the hotel).

Price includes: three nights dinner, bed and breakfast at Tresanton Hotel, St Mawes; three delicious evening meals with wines at the hotel; three lunches, including a special invitation to lunch at Glendurgan with Charles Fox; and all transportation from St Austell railway station or the hotel. The price does not include hotel extras or travel insurance.

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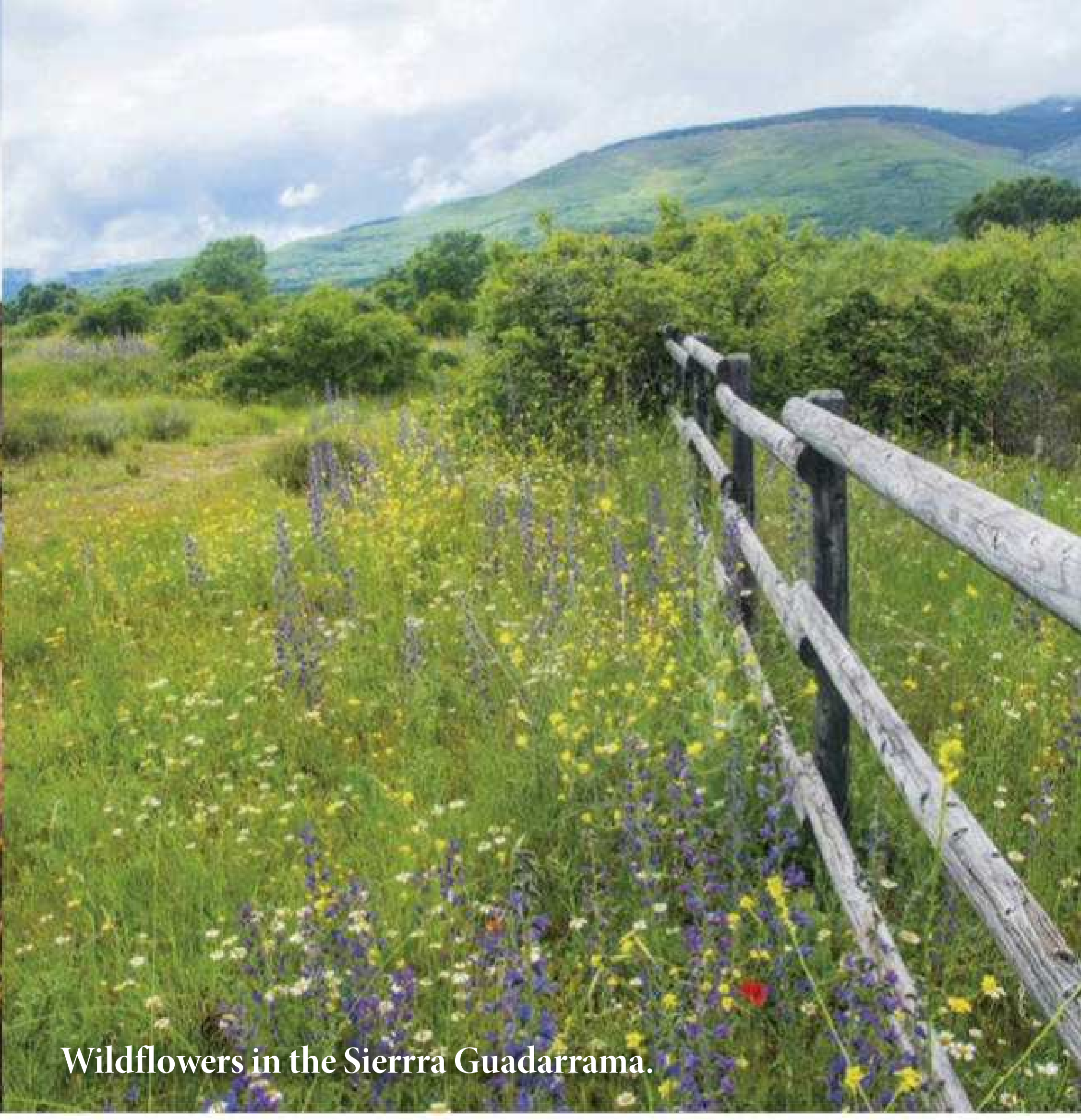
THE NATIONAL TRUST PHOTOLIBRARY / ALAMY STOCK PHOTO: DAVID CHAPMAN / TREBAH GARDEN

Private garden designed byFernando Martos.


Wildflowers in the Sierrra Guadarrama.

24-30 MAY 2019

THE FLORA AND GARDENS OF CENTRAL SPAIN

Join us on our tour of Madrid and the Sierra Guadarrama to discover both classic gardens and exciting contemporary designs

TOUR LEADER
Noel Kingsbury is regular *Gardens Illustrated* contributor and a garden writer, researcher, lecturer and teacher. He is well known for his expertise in sustainable planting design.

CLAIRE TAKACS; MARIA GALAN / ALAMY STOCK PHOTO

Spain has earned a reputation as a country of extraordinary creativity in many fields. Garden making and landscape design are now catching up, and this six-day tour, based in Madrid, is an opportunity to see several different aspects of the country's gardening life.

The Iberian Peninsula is very rich botanically, and Spain has the second largest number of plant species in Europe. In late May the wildflowers should be at their colourful best, and a number of short walks in the region of the **Sierra Guadarrama**, north of Madrid, are planned to appreciate this rich flora, and to understand the natural vegetation of the country's interior.

We will visit several of the area's classical historic gardens, such as **Parque El Capricho de la Alameda de Osuna** and the gardens of **Palacio Real de La Granja de San Ildefonso**, as well as the **Real Jardín Botánico** in Madrid. We'll meet two of the country's leading garden designers, **Miguel Urquijo** and **Fernando Martos** (both of whose work has featured in *Gardens Illustrated*). They will accompany us to some of the private gardens they have created, discussing with us the challenges of developing a new garden form for a traditional garden culture and of plant selection for a difficult climate. We will also visit the experimental garden of **Miguel Recio** in Segovia.

BOOKING DETAILS

Price per person, based on two people sharing: £2,520 (a single supplement of £520 is levied by the hotel).

Price includes: six nights dinner, bed and breakfast at Hotel Liabeny in central Madrid. The price does not include hotel extras or travel insurance, or international flights, although these can be arranged through Distant Horizons if required. For more details and for a full in-depth itinerary with details of day-to-day visits, meals, etc, please contact Distant Horizons.

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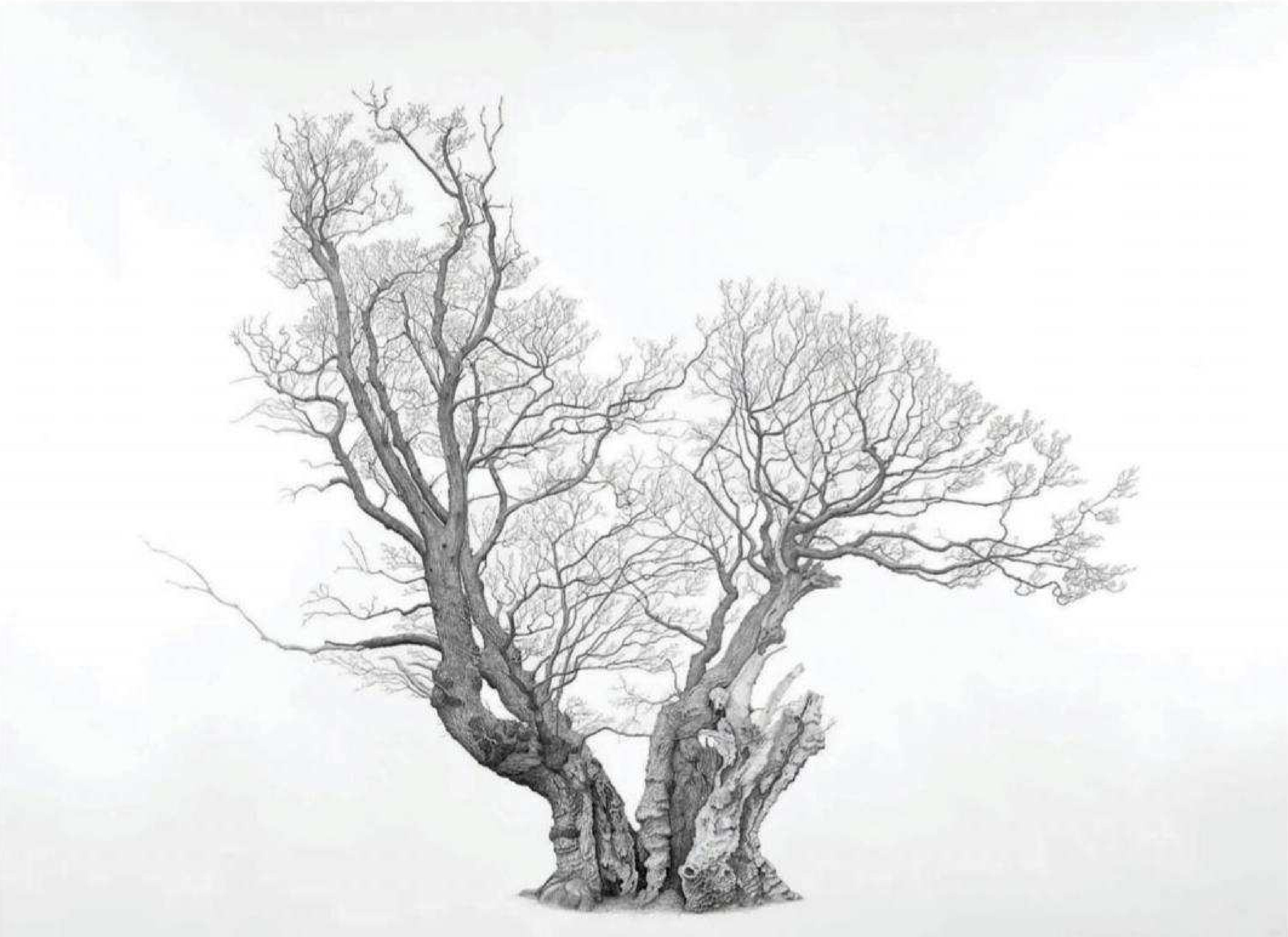
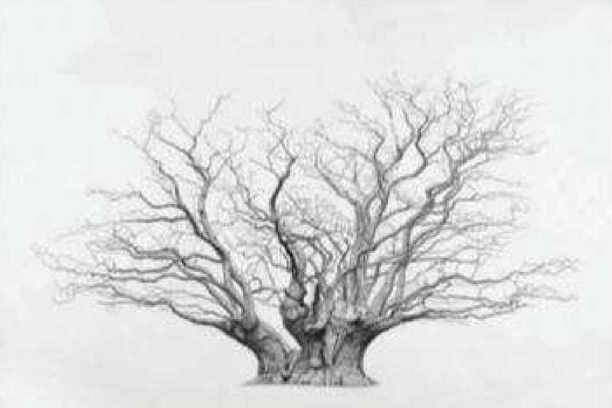
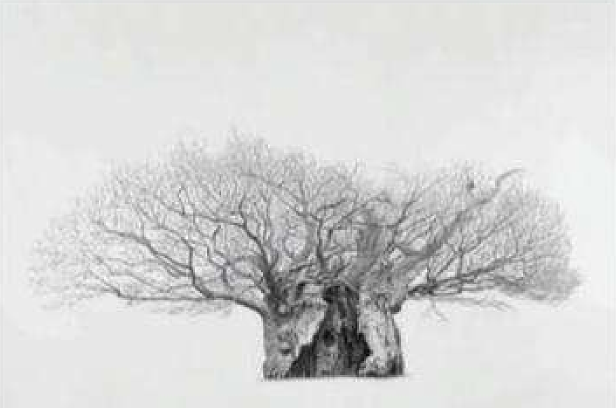


Offa's Oak, Windsor Great Park



Chacely Oak, Gloucestershire



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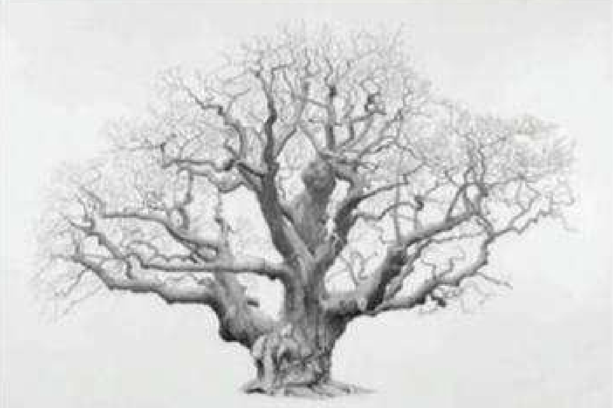

The Major Oak, Nottinghamshire

MARK FRITH © KEW COLLECTION. BEQUEATHED BY THE ESTATE OF FELIX DENNIS.JPG

ANCIENT HISTORIES

Artist Mark Frith took three and a half years to track down all of the subjects for his collection of graphite drawings of trees, however, that's but a sliver of time compared to the age of those captured by his pencil. His 20 drawings depict the oldest recorded oak trees in the UK – the youngest has notched up more than 500 years and some are thought to be over 1,000 years old. The series of drawings was commissioned by the late publisher philanthropist, poet and tree-lover Felix Dennis, who bequeathed ten of them to the Royal Botanic Gardens, Kew. A new exhibition in Kew's Shirley Sherwood Gallery, *A Legacy of Ancient Oaks*, reunites all 20 large-scale portraits of the trees in winter, and includes drawings of the 1,300-year-old Offa's Oak in Windsor Great Park, the Queen Elizabeth Oak in West Sussex, and the tree that first captivated Mark as a child, the Great Oak at Nibley Green in Gloucestershire. Until 17 March 2019. **kew.org**

News

COMPILED BY ALYS HURN

WRIGGLE ROOM

Love them or loathe them, worms are essential for healthy soil and for encouraging wildlife into the garden. The UK has 29 different species of worm and this year Wild About Gardens, an initiative set up by the Wildlife Trusts and the RHS, is asking gardeners to help worms flourish by creating compost heaps, feeding the soil and removing unnecessary paving. On the Wild About Gardens website you can download a free worm booklet to help you identify the species in your garden, learn interesting facts and find more advice on how to welcome worms into the garden. ***wildaboutgardens.org.uk***

IN THE BAG

Make easy work of harvesting and foraging with this stylish gathering bag from Barebones Living. The waxed canvas exterior is weather- and water-resistant, which helps to make the bag durable and light, and the multi-way straps allow you to wear the bag on your back or across the shoulder. Other features include a drop-out bottom for easy unloading and a removable, waterproof liner to protect the inside of the bag from wet leaves or mud-covered materials. Secateurs or snips can be stored securely in the two front pockets. It's priced £65 from **bearandbear.com**

RAKING THEM IN

Clearing up fallen leaves should be near the top of your to-do list this month, and garden tool manufacturer Burgon & Ball has launched a new, lightweight leaf rake in time for the big autumn tidy-up. The flat tines are made using rust-resistant stainless steel and the extra-long handle is made from FSC-certified ash. Plus, it comes with a leather hanging strap to help you store it neatly in the potting shed. It's even been designed to prevent sore backs. The rake comes with a lifetime guarantee – although possibly not from a life free of back pain. It costs £34.99 from **burgonandball.com**

MAXIMILIAN WEINZIERL / ALAMY STOCK PHOTO.

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Nigel & Mandy Keene *Basingstoke*

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CELEBRATE THE SEASON

Now is the time to see autumn colours at their best and RHS Garden Hyde Hall in Essex is hosting an Autumn Woodfest event to celebrate the natural beauty of trees. Over the weekend, visitors can pick up a trail sheet and take a woodland walk around the lake – over 100,000 trees have been planted in the past 25 years including many rare specimens. The event also plays host to artisan woodcraft demonstrations, from chainsaw carving to willow-weaving, drop-in craft workshops and stalls selling a selection of hand-crafted items from local craftsmen. Normal garden admission applies. 2-4 November, 10am-3pm. **rhs.org.uk**

RHS AND LEE BEEL

SWEET SENSATION

If there's not enough room in your garden for two fruit trees, then let yourself to be tempted by a Malus domestica *'Eden' from Pomona Fruits. The dual-purpose dessert and cooking apple unusually keeps its pale-coloured flesh after cutting, making it ideal for fruit salads. It also produces a sweet, white purée when cooked without any need for added sugar. All trees are grafted on to M26 semi-dwarfing rootstock to produce a low-maintenance tree that grows to a height of 2.2-3m, and are supplied bare-rooted at a height of 1.2-1.5m. Available from late November, priced £24.50, plus p&p.* ***pomonafruits.co.uk***

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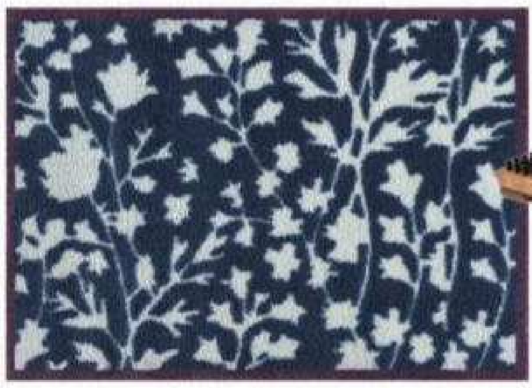

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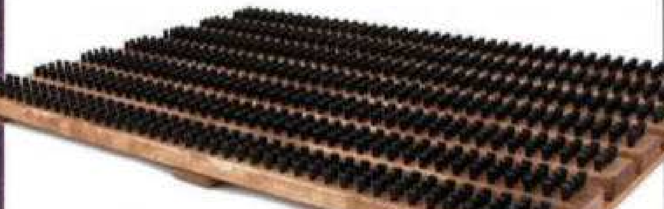

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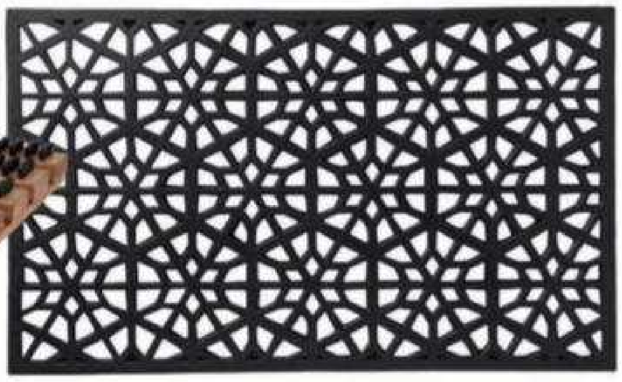

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DIARY

COMPILED BY ALYS HURN AND ANNIE GATTI

① **Winter Border Masterclass**
Discover how to use colour, shape and texture to enhance border designs during the winter months on this one-day course at Petersham Nurseries. Horticultural experts will also advise on how to make plants last well into the next season. 2 November, 11am-12.30pm. £30. Petersham Nurseries, Church Lane, Off Petersham Road, Richmond, Surrey TW10 7AB. Tel 020 8940 5230, petershamnurseries.com

② ***Kiku*: Spotlight on Tradition**
If you're heading to New York this autumn, don't miss the displays of *kiku*, the Japanese name for chrysanthemums, which will be trained in traditional Japanese style at the New York Botanic Garden, 3-18 November, 10am-5pm. Included in all-garden pass, from $23. Bourke-Sullivan Display House, Nolen Greenhouse, New York Botanic Garden, 2900 Southern Boulevard, Bronx, NY 10458-5126, USA. Tel +1 718 817 8700, nybg.org

③ **Discovering the Real Repton**
Learn more about the 18th-century English landscape designer at this one-day symposium. Chaired by Professors Stephen Daniels and Tom Williamson, with an impressive line-up of speakers, it is hosed by the Garden Museum in conjunction with The Gardens Trust. 5 November, 10.30am-5.30pm. £78. Garden Museum, 5 Lambeth Palace Road, London SE1 7LB. Tel 020 7401 8865, gardenmuseum.org.uk

④ **Centenary Fields**
This month marks the centenary of the end of the First World War, and the conclusion of the Centenary Fields programme. Launched four years ago by Fields in Trust in partnership with The Royal British Legion, the programme was set up to protect 100 parks, playing fields and other recreational spaces in perpetuity to honour the memory of the millions who lost their lives in the conflict. Since the anniversary of the start of the 100 Days Offensive on 8 August the charity has showcased one of these protected spaces on its website, updated each day at 11am, and you can see the final selection until 11 November. fieldsintrust.org

⑤ **The London Parks and Gardens Trust Lecture**
Johanna Gibbons of landscape architects J&L Gibbons will talk about her involvement in the award-winning Dalston Eastern Curve community garden project in east London. 12 November, 6.30-8pm. £12. The Gallery, 70-77 Cowcross Street, London EC1M 6EL. Tel 020 7839 3969, londonparksandgardens.eventcube.io

⑥ **New Ideas For Magnificent Pots**
Join Sarah Raven for a workshop on planting ideas for pots at the Emma Bridgewater Factory. Sarah will share practical advice and inspiration on colourful and beautiful combinations throughout the year. 14 November, 10.30am-3.30pm. £150. Emma Bridgewater Factory, Stoke-on-Trent, Staffordshire ST1 3EJ. Tel 0345 092 0283, sarahraven.com

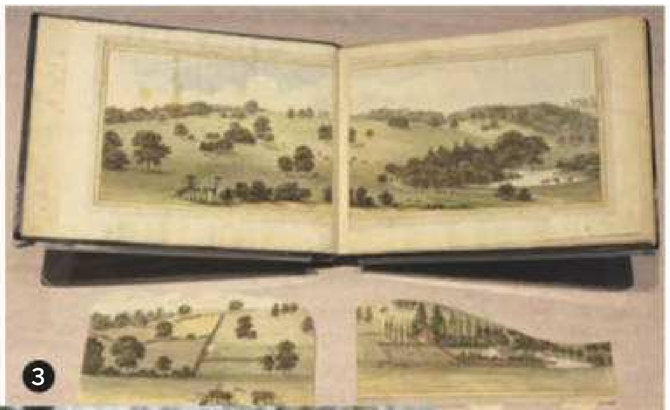
⑦ **The Garden Makers Day**
Leading UK designers, including Charlotte Rowe and Nick Bailey will share their design and planting philosophies at this annual event organised by the English Gardening School. 15 November, 10am-3.30pm, £110. Chelsea Physic Garden, 66 Royal Hospital Road, Chelsea, London SW3 4HS. Tel 020 7352 4347, englishgardeningschool.co.uk

⑧ **No-dig Gardening with Charles Dowding**
Find out everything you need to know about creating healthy soil, reducing weeds and growing bumper crops using the organic no-dig method of gardening. Charles will also showcase trials from his own garden in Somerset. 17 November, 7-8.30pm. £10. University Botanic Garden, 1 Brookside, Cambridge CB2 1JE. Tel 01223 331875, botanic.cam.ac.uk

⑨ **Niwaki Open House**
Visit the Niwaki showroom near Shaftesbury to see its exceptional range of Japanese tools and tripod ladders. Plus, get practical pruning advice from the team and sample some delicious Japanese fare. 23-24 November. 8 Chaldicott Barns, Tokes Lane, Semley, Shaftesbury, Dorset SP7 9AW. Tel 01747 445059, niwaki.com/openhouse

⑩ **Wakefield Artwalk with Tom Stuart-Smith**
Designer Tom Stuart-Smith will discuss some of his major projects to date and reveal the thinking behind his design for The Hepworth Riverside Gallery Garden (see page 85). 28 November, 6.30-8pm. £15. The Hepworth Wakefield, Gallery Walk, Wakefield, West Yorkshire WF1 5AW. Tel 01924 247360, hepworthwakefield.org

ROBERT BENSON PHOTOGRAPHY



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Royal Botanic Gardens Kew

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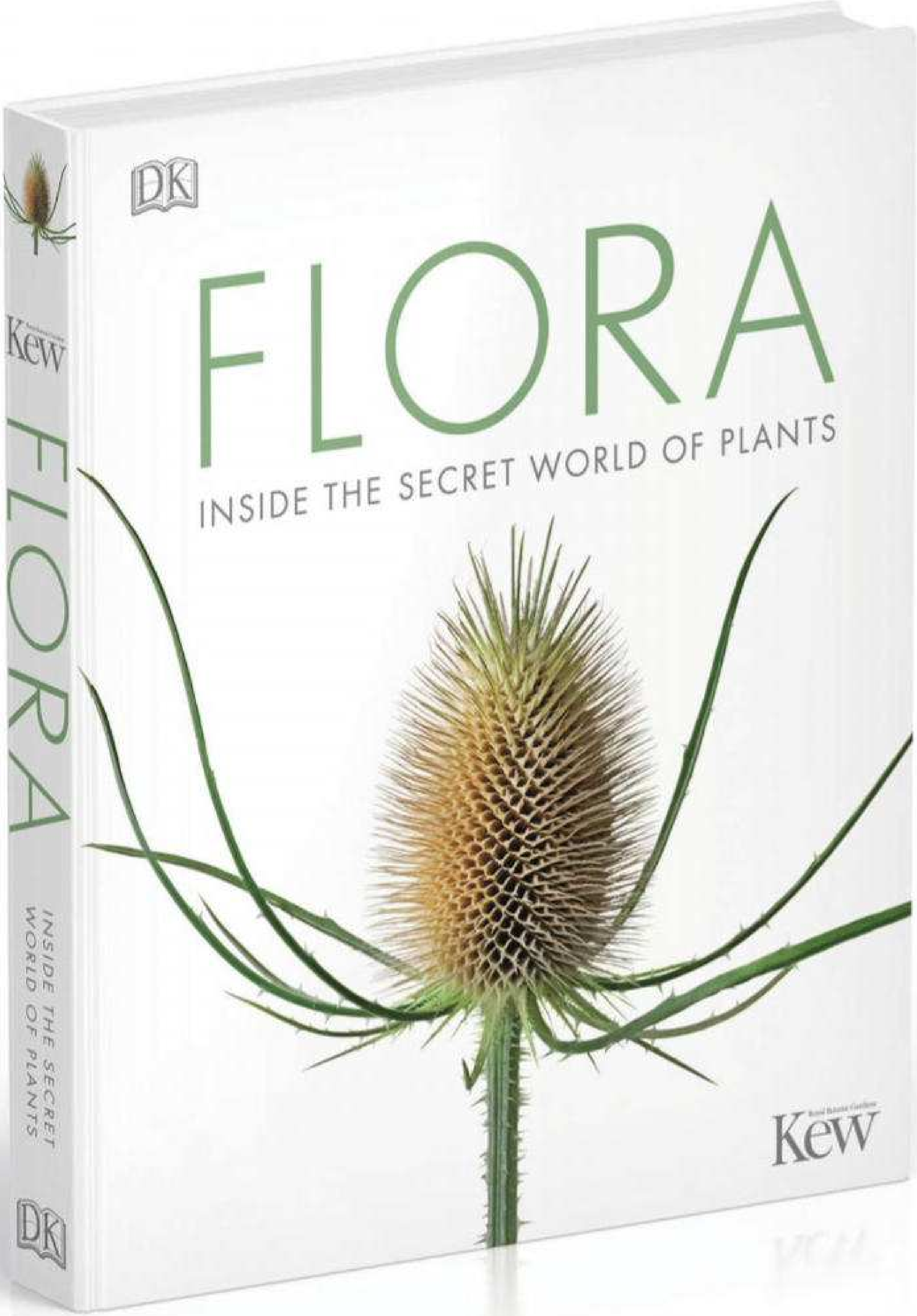

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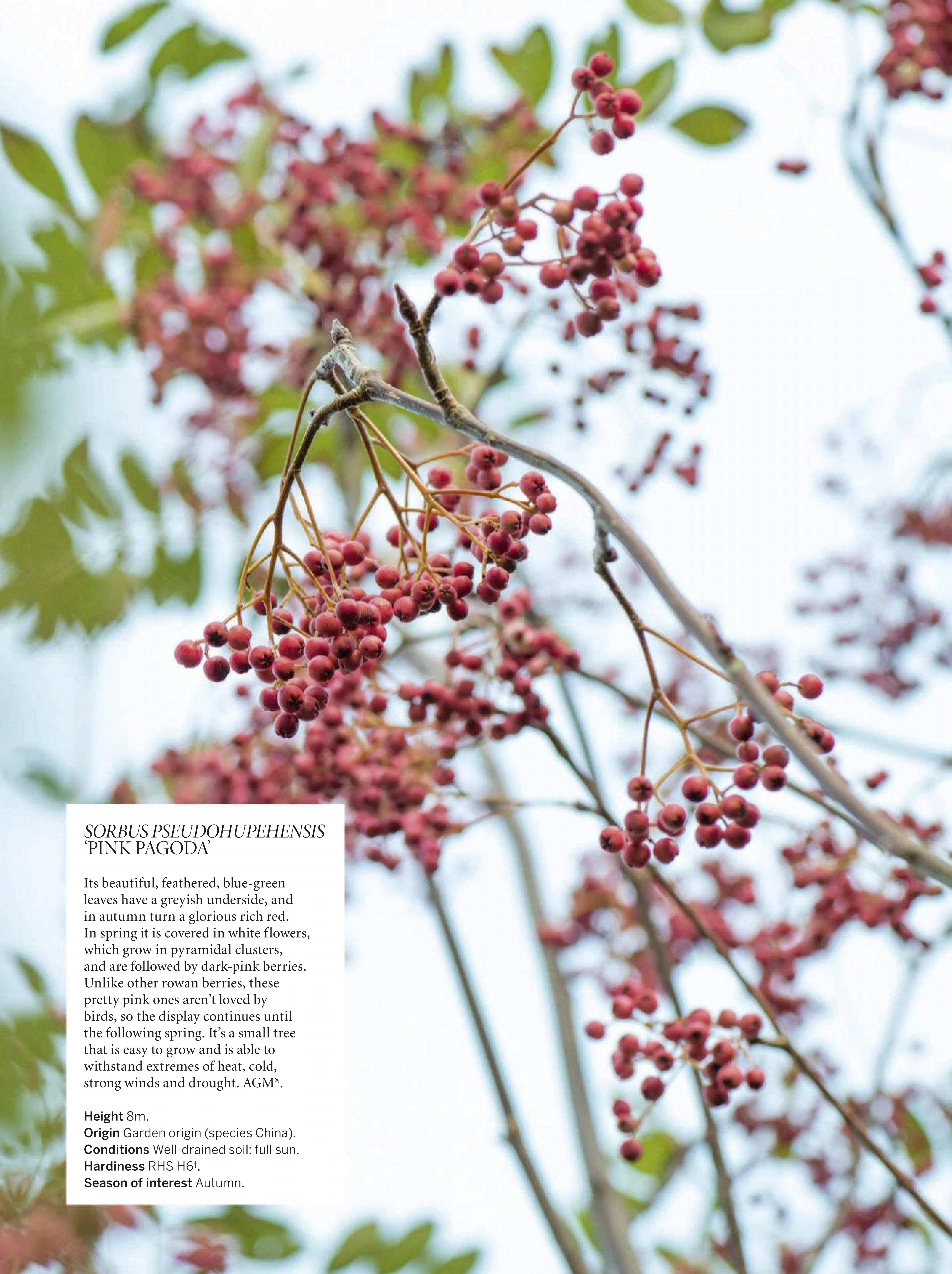


SORBUS PSEUDOHUPEHENSIS ‘PINK PAGODA’

Its beautiful, feathered, blue-green leaves have a greyish underside, and in autumn turn a glorious rich red. In spring it is covered in white flowers, which grow in pyramidal clusters, and are followed by dark-pink berries. Unlike other rowan berries, these pretty pink ones aren’t loved by birds, so the display continues until the following spring. It’s a small tree that is easy to grow and is able to withstand extremes of heat, cold, strong winds and drought. AGM*.

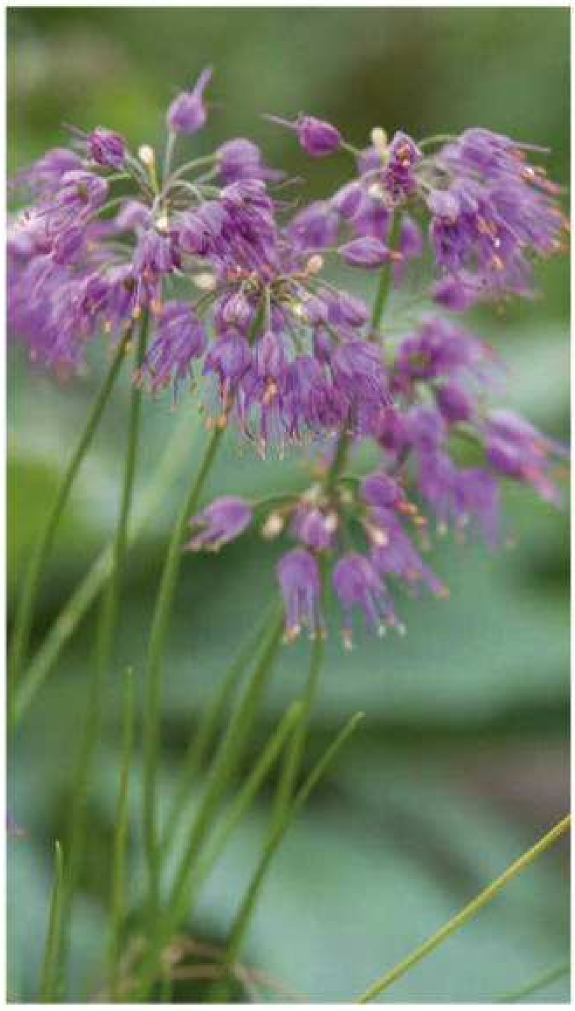
Height 8m.
Origin Garden origin (species China).
Conditions Well-drained soil; full sun.
Hardiness RHS H6†.
Season of interest Autumn.

Fleur van Zonneveld runs the Dutch nursery De Kleine Plantage. **dekleineplantage.nl**

NOVEMBER PLANTS

As winter begins to bite, Fleur finds colour in unexpected places, from a late-flowering allium and long-flowering clematis to a striking fuchsia and beautiful pink rowan berries

WORDS FLEUR VAN ZONNEVELD PHOTOGRAPHS MAAYKE DE RIDDER



ALLIUM THUNBERGII 'OZAWA'

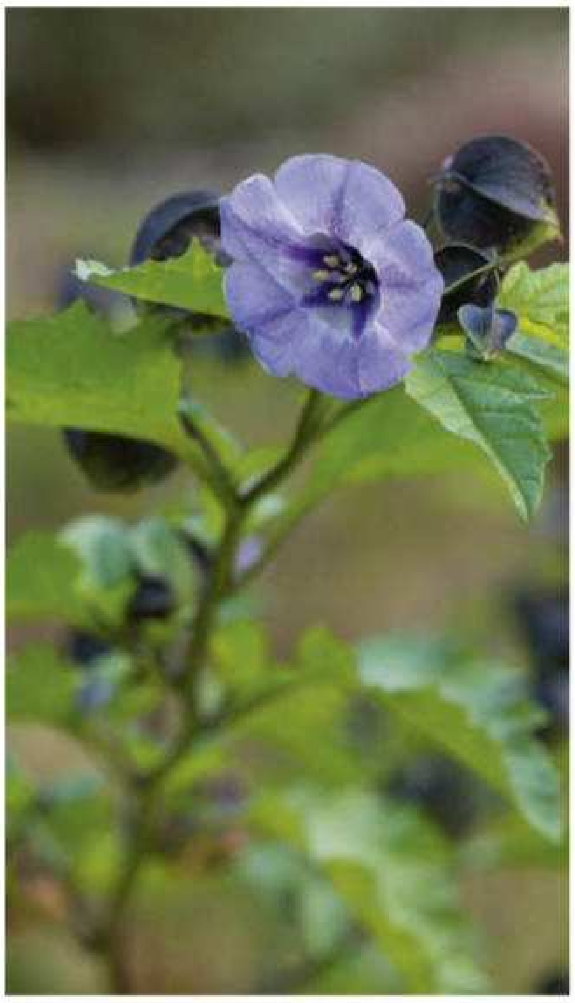
This ornamental onion flowers late, from September to November, producing clusters of bright-purple to purple-pink flowers. Its thin, hollow, grassy leaves are attractive throughout the growing season and even turn slightly orange when temperatures fall below freezing. It forms neat clumps, so it is also suitable for pots. The species was first introduced from Japan in the 18th century, but this cultivar, which is more compact and flowers richly, was selected by the nurseryman George Schenk in Washington State, USA.

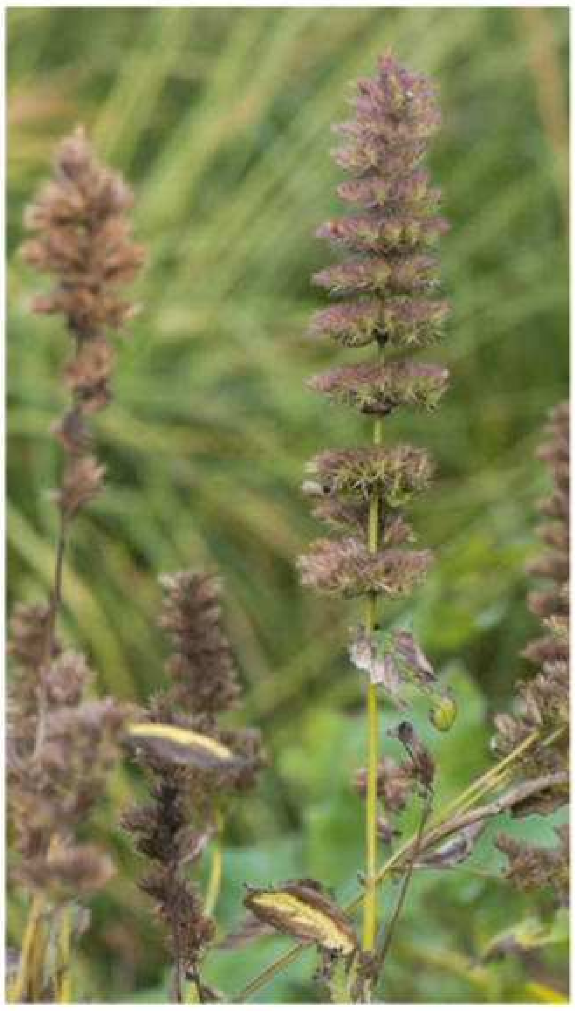
Height 40cm.
Origin Garden origin (species Japan, China, Korea).
Conditions Well-drained soil; full sun.
Hardiness RHS H5, USDA 4a-9b.
Season of interest Autumn.

NICANDRA PHYSALODES 'BLACK POD'

An annual that is easy to grow from seed, although its bell-shaped flowers, which are pale blue to violet with some white, last for only a few hours a day in full glory. The spectacular, black-spotted seedpods are really small lampions that are long lasting when dried. It is a monotypic genus in the potato family, and very toxic if eaten. It takes its name from the ancient Greek poet and physician Nicander of Colophon who wrote several hundred hexameters on poisons and their antidotes.

Height 1m.
Origin Garden origin (species South America).
Conditions Moist but well-drained soil; full sun.
Hardiness Not applicable.
Season of interest Summer to autumn.





NEPETA KUBANICA

The large, purple-blue flowers of this nepeta rise beautifully above its large, fresh-green leaves, giving it a transparent feel. Its real strength comes to the fore after flowering when the purple spiked seedpods stand in whorls along the stem. They create a strong architectural effect in late autumn, when the upper half of the plant with the bushy seedpods turns a violet red. It looks beautiful when it is grown above a subtle grass, such as *Sporobolus heterolepis*, but can also be used to unusual and stunning effect when it's combined with late-flowering anemones.

Height 80cm.
Origin Russian region of Kuban (Caucasus).
Conditions Well-drained soil; full sun.
Hardiness RHS H7.
Season of interest Summer to autumn.

*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available.

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DEYEUXIA EFFUSIFLORA

At first sight this grass looks like *Calamagrostis brachytricha*, but the leaves are slightly wider and the plumes looser and more airy, attaining a soft, purple glow. It was found in 2010 by Cassian Schmidt, director of Hermannshof in Germany, on Mount Lu in central China at an altitude of 1,100m. In some winter lights, the leaves and plumes appear gold, while in others they can look silver. Its elegant, eye-catching panicles mean this is a grass that stands out as a solitary beauty in the middle of a border or in a prairie-style planting. It also works well as a contrast for the hard winter contours of hedges and buildings.

Height 1.2m.
Origin China.
Conditions Well-drained dry soil; full sun.
Hardiness RHS H7.
Season of interest Autumn.

PLECTRANTHUS ARGENTATUS

Although its foliage provides interest from spring, the plant doesn't bloom until late in the summer. But the blue spikes, when they do appear, stand out beautifully against the silver-grey leaves, making this a wonderful plant for a hot border where it provides a cooling contrast to more intense colours. In common with all *Plectranthus* species it's not hardy, but is easy to propagate from seed or cuttings and does well in pots. Some species of *Isodon*, such as *I. excisus*, have a similar look for a hardy alternative.

Height 80cm.
Origin Australia.
Conditions Moist but well-drained soil; part shade.
Hardiness RHS H1C.
Season of interest Spring to early winter.

FUCHSIA 'BLACKY'

Like most fuchsias, 'Blacky' flowers non-stop from summer to late autumn, provided temperatures remain above freezing. We first came across this new cultivar, from Billy Carruthers at Binny Plants, at last year's Great Dixter Autumn Plant Fair and fell for its very large flowers in a dark, black purple and purplish red. It's an improved version of *Fuchsia* 'Roesse Blacky' with a chalice that looks like a ruffle skirt and slips that curl up. It's a large, upright plant better suited for pots than for hanging baskets, and its almost-black fruits, which are over 1cm, are also very tasty.

Height 70cm.
Origin Garden origin (species Mexico).
Conditions Well-drained soil; full sun to part shade.
Hardiness RHS H2.
Season of interest Summer to autumn.

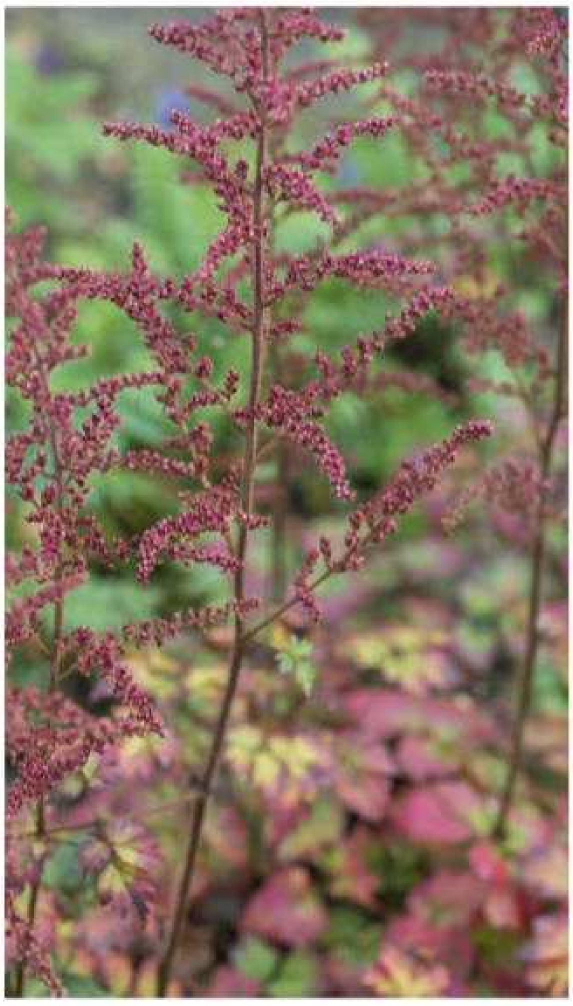
PLACES TO VISIT

Recommended places to see seasonal plants at their best both in Europe and the UK

Near the small village of Wilhelminaoord in the north of the Netherlands is the well-known nursery **Kwekerij Arborealis.** It's a traditional nursery owned by Micha Wieland and Sietske Metz that offers a contemporary selection of shrubs and trees, including a wide range of viburnums and hydrangeas. Micha and Sietske are also proponents of forest gardening – a sustainable agroforestry system that uses companion planting to build an edible woodland habitat of fruit and nut trees, shrubs, herbs, vines and perennial vegetables grown in a succession of layers – and the nursery offers a huge range of plants suited to this system. Twice a year Micha and Sietske bring a selection of their favourites to the specialist plant fairs we run at De Kleine Plantage and there's often one plant I'm surprised to discover is edible. Dirk de Ruiterpad 2, 8384 DD Wilhelminaoord, the Netherlands. Tel +31 (0)521 383696, arborealis.nl

If the idea of forest gardening intrigues then you can see it in action at **Trompenburg Tuinen & Arboretum** in Rotterdam. It's a peaceful, green oasis in the centre of this busy city, and a lovely garden to explore. It also has a very special collection of trees, perennials, bulbs and tubers, and holds the Dutch national collections of *Quercus*, *Fagus*, *Ilex* and *Hosta*. Honingerdijk 86, 3062 NX Rotterdam, the Netherlands. Tel +31 (0)10 233 0166, trompenburg.nl

A good garden to explore in winter in the ▷



ASTILBE 'BEAUTY OF ERNST'

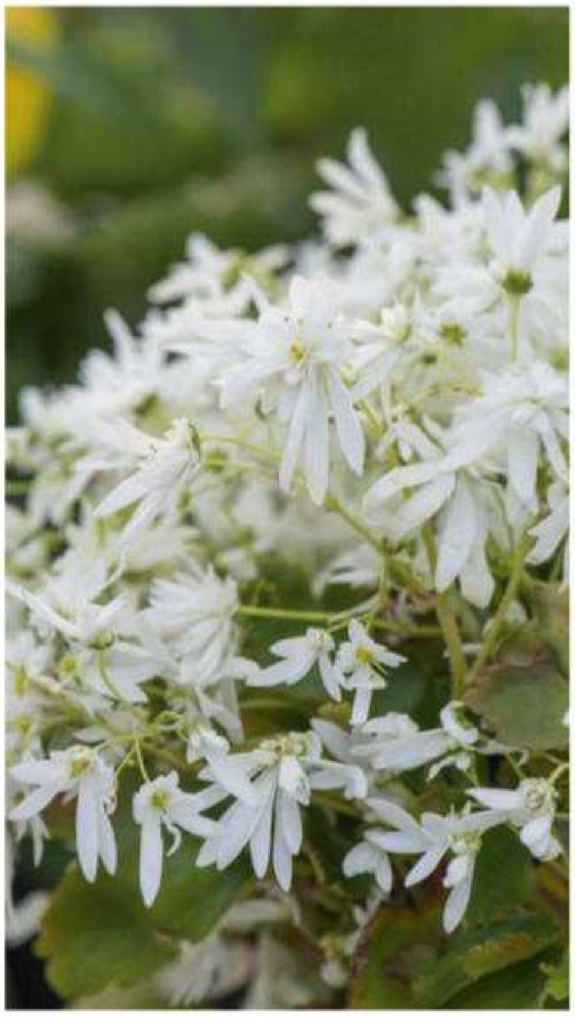
A relatively new cultivar, introduced in 2005 by the Dutch grower Henk Holtmaat. In summer the bright-green spring leaves mature to a purple colour then in autumn these fade to a wide colour spectrum that ranges from green and purple to gold, orange and deep red, which probably accounts for its alternative selling name of 'Color Flash'. The pale-pink blooms, held on upright stems, also offer good autumn colour and, after flowering, dry to form reddish-brown silhouettes.

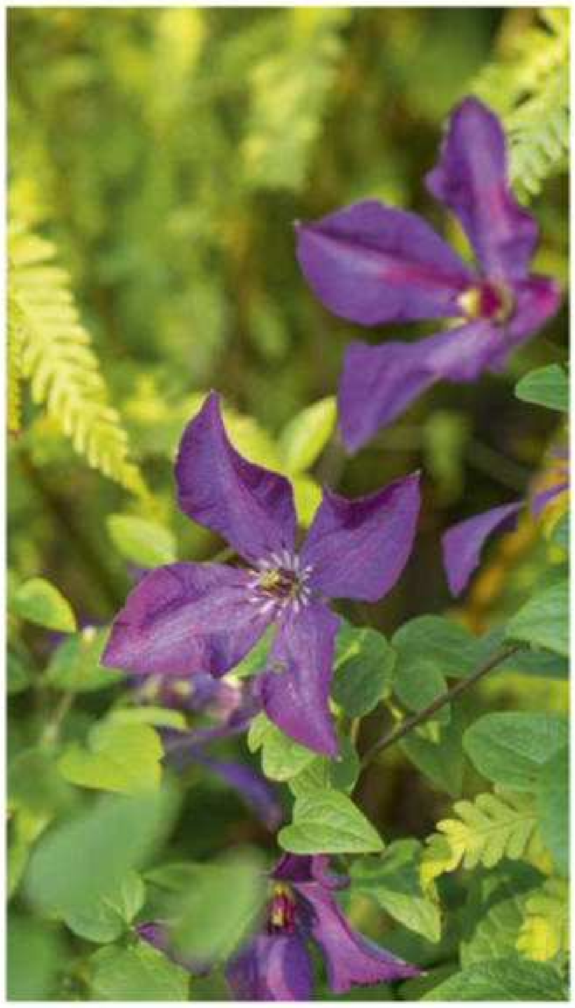
Height 60cm.
Origin Garden origin (species China, Japan).
Conditions Moist, rich soil; part to full shade.
Hardiness RHS H7, USDA 5a-8b.
Season of interest Autumn.

SAXIFRAGA 'SHIRANAMI'

The name of this Japanese cultivar translates as 'white wave' and the abundant, pure-white, double flowers that froth above slightly hairy, apple-green leaves on short stems look like stylised sea foam. So stunning are its flowers, which without night frost will bloom until December, that it feels out of place among the often messy mix of browns in the late autumnal border and is better placed in nice pot on the terrace. This cultivar may be Japanese but the species, *Saxifraga fortunei*, is from China brought to Europe in the 19th century by the Scottish plant hunter Robert Fortune.

Height 30cm.
Origin Garden origin (species China).
Conditions Moist but well-drained soil; full sun to part shade.
Hardiness RHS H4.
Season of interest Autumn.





CLEMATIS 'POLISH SPIRIT'

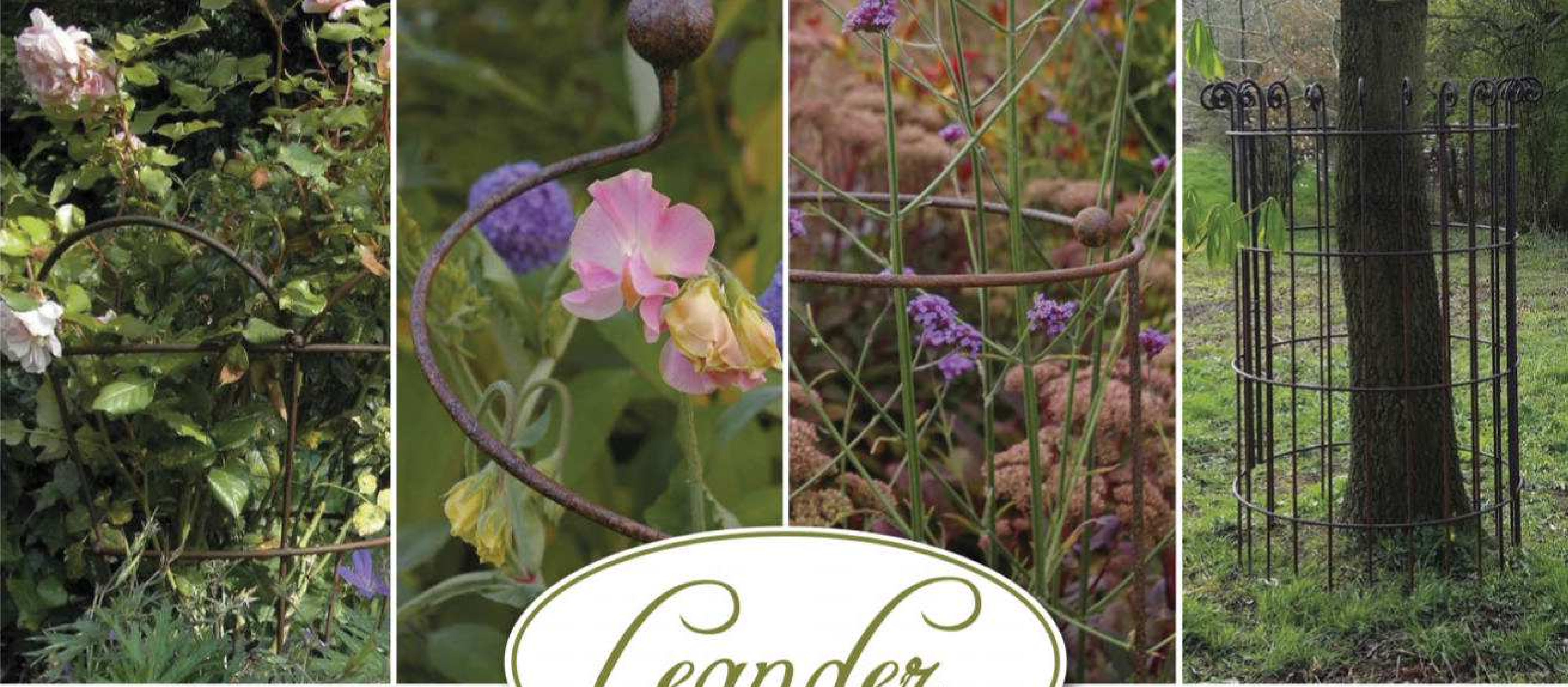
One of our favourite clematis. The medium-sized, dark-violet flowers contrast nicely with the fresh-green leaves. It is a clematis with a rich and long flowering period and one that is strong and almost never suffers from wilting disease. It is a good grower that can be easily guided through bushes and small trees such as *Elaeagnus* 'Quicksilver'. It also combines wonderfully with climbing roses, such as the yellow 'Golden Showers', the voluptuous pink 'Eden Rose' or the single-flowered Open Arms (= 'Chewpixcel'). AGM.

Height 3m.
Origin Hybrid of garden origin.
Conditions Moist but well-drained soil; full sun to part shade.
Hardiness RHS H6.
Season of interest Late summer to autumn.

▷ UK is **RHS Garden Harlow Carr** in North Yorkshire. Covering an area of around 68 acres, the gardens include woodlands that at this time of year are ablaze with the firework stems of several *Cornus* and *Salix* cultivars. Harrogate, North Yorkshire HG3 1QB. Tel 01423 565418, rhs.org.uk

Described by James Alexander-Sinclair as the 'garden makeover of the decade', **Trentham Gardens,** near Stoke-on-Trent, are the stunning backdrop to a shopping village. Trentham was once home to the Dukes of Sutherland and the estate boasts an impressive, mile-long 'Capability' Brown-designed lake, but its main draw are the new gardens by two of Europe's finest designers. In November, the formal structure of Tom Stuart-Smith's Italian Garden comes to the fore, and flanking this on both sides are two 120m-long borders by the Dutch designer, Piet Oudolf. Here swathes of coloured grasses look fabulous in November, and seedheads provide beautiful strong structure and texture throughout winter. Well worth a visit. The Trentham Estate, Stone Road, Trentham, Stoke-on-Trent, Staffordshire ST4 8JG. Tel 01782 646646, trentham.co.uk

Trentham is perhaps one of Piet's best known gardens, but it wasn't his first public garden in the UK. That honour goes to the **Millennium Garden** at Pensthorpe Natural Park in Norfolk. In late summer, the garden is a wonderful tapestry of colour but is possibly at its best in early winter, when seedheads are transformed into glistening jewels by the first frosts of November. Grasses, such as *Miscanthus* and *Panicum*, take on an eerie beauty in the low winter sun. Pensthorpe Natural Park, Fakenham Road, Fakenham, Norfolk NR21 0LN. Tel 01328 851465, pensthorpe.com



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The Outsider

Horticulturist Hannah Gardner combines short hikes on wildflower-clad mountains with visits to exceptional romantic gardens as she explores the Italian region of Lazio

WORDS HANNAH GARDNER ILLUSTRATION ALICE PATTULLO

The Lazio region of Italy surrounds Italy's capital city and has borders with Tuscany, Umbria and Marche to the north, Abruzzo and Molise to the east, Campania to the south and the Tyrrhenian Sea to the west. My route took me between the Torrecchia Vecchia estate, deep in the Castelli Romani hills, 40 miles south of Rome, to the nearby Garden of Ninfa. The region feels fresh and authentic. The foothills of the Lepini Mountains (carpeted by blue *Anemone apennina* in spring) offer excellent hiking and the ancient town of Cori is home to the Roman Temple of Hercules. For a change of mood, the coastal town of Latina showcases the Fascist-era architecture favoured by its founder Mussolini.

Inspiration for the trip

For years, I have held the eight-acre Garden of Ninfa close to my heart, regarding it as the most romantic garden there could ever be. Like Ninfa the nearby Torrecchia Vecchia estate has been shaped around medieval ruins and is part of an ongoing project by the British designer Dan Pearson. It has recently opened to the public so I jumped at the chance to go and explore.

When to go

Early summer is the best season to see both the Garden of Ninfa and Torrecchia Vecchia, but both are still lovely in autumn.

Where to go

The approach to Torrecchia Vecchia slowly builds expectations. A drive threads through the valley, flanked first by open pasture, then rough but stately woodland. There are rustic gates to navigate, followed by a steep incline and, eventually, the imposing medieval castle walls. The beauty of this secluded, naturalistic garden is overwhelming. Replanted by designer Dan Pearson, it now radiates maturity, enclosed by mature *Quercus suber* and towering *Cinnamomum camphora* (camphor) trees. The gardens wrap around sympathetically renovated buildings and are framed by the extensive ruins of the village. Pale, fragrant plants grow close to the main house, filling the air with the sweet, bewitching scent of citrus, magnolia, wisteria and, in the evenings, nicotiana. As the garden slopes away, a lotus-filled stone pool can be glimpsed first from above, surrounded by a mist of bright, annual wildflowers. The standard of horticulture practised by gardener Angelo is masterful and yet looks effortless. It teeters perfectly on the edge of feeling wild and close to nature.

Ninfa is only ten miles from Torrecchia, and if you choose to hike between the two your route will take you through low-lying vineyards and wildflower-filled hillside olive groves. On open ground, the long, twirling lobes of lizard orchid flowers (*Himantoglossum hircinum*) catch the breeze above clouds of greater quaking grass (*Briza maxima*) and the aromatic plants of the colourful understorey are alive with pollinators.

Ninfa takes the surrounding gnarled mountain foothills as its immediate backdrop, but is set within the microclimate of the drained Pontine Marshes. This gives shelter to exotic species and encourages abundance, the rambling roses and ancient wisteria almost smothering the medieval ruins around which the garden is shaped. Water is plentiful, with springs captured in pools, while the Ninfa River and its tributaries glide through the garden, reflecting its glory. The ruins of the town, rather than any formal layout, provide the framework for the garden. There has been a garden here since the 17th century, but it is the passion and vision of three generations of Caetani women that have been largely responsible for creating the garden as it is today, with its nurtured orchard, mature cypress avenues and always the romance of tumbling roses.

Plants to grow at home

In early summer, the fields and garigue of southern Italy are lit up by scattered shots of bright magenta – the wild tribes of slender Mediterranean gladioli. These can be difficult to identify in situ, but are easy to enjoy in your garden at home. Providing a deep, intense dash of colour, they flower in June. Taxonomic confusion has muddied the waters for the wonderful, autumn-planted *Gladiolus communis* subsp. *byzantinus.* While this is the preferred choice for cultivation, it is often missupplied, so be sure to find a reputable source (avonbulbs.co.uk is a good bet). Be aware that cheap bulbs may be the inferior *G. italicus*, which is prolific (easily filling a field in the wild)and is considered a weed by Italians.

Order corms now, and plant them in a sunny spot in fertile, well-drained soil 10-15cm deep, 10cm apart. The spikes of up to 20 funnel-shaped flowers have a pale creamy flash and it grows to at least 60cm. Create groups with the odd smaller 'breakaway' clump if you want the planting to feel naturalistic. It will sometimes naturalise in grass, as will *G. illyricus*, and looks stunning alongside *Baptisia australis*, *Stipa tenuissima*, *Allium atropurpureum* and *Camassia leichtlinii*. □

Further information

Garden of Ninfa
Via Provinciale Ninfina, 68,
04012 Cisterna di Latina, Lazio, Italy
fondazionecaetani.org

Torrecchia Vecchia
Strada Provinciale Cisterna,
Cori 76, Lazio, Italy.
Tel +39 0769 179123,
torrecchia.com

Where to stay

Cincinato farmhouse and winery
Via Stoza 3, 04010 Cori, Latina, Italy.
Tel +39 0698 372785, cincinnato.it
An organic winery that offers rooms and has an excellent restaurant where in summer you can feast beneath fruit-laden vines.

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GARDENING TALENT

Lucy Wenger

Even though Lucy is a trained horticulturist, you won't find her in a garden – rather the hot, steamy atmosphere of the Eden Project's Rainforest Biome where she works as a specialist in tropical trees and plants

PORTRAIT JASON INGRAM

Earliest gardening memory Harvesting my first pumpkins from our family allotment. I placed them in size order and chose the biggest to carve out for Halloween. It had grown so big I had to have help lifting it.

First plant love Lupins, with their bright stripy colours, covered in bees. I used to grow as many as possible as a child on our allotment. They were at the centre of my favourite childhood story *Miss Rumphius*, also known as the Lupine Lady who scattered lupin seeds everywhere she went to make the world more beautiful.

Most valuable training How to dismantle, clean, sharpen and reassemble my Felco secateurs – an art I was taught by Kew's tropical nursery staff and one that makes all the difference.

Dream plant destination Seeing *Victoria amazonica* in the wild in the Amazon River basin – a long held dream of mine.

What is the most challenging part of your job Swinging off ropes pruning our trees, 50 metres above the ground in the Eden Project's Rainforest Biome – a regular job to keep our giants, such as the kapok tree *Ceiba pentandra,* from breaking through the roof. It's hot and sticky work but one of the most enjoyable parts of my job.

What principles have guided your attitude to horticulture Looking at the link between plants and people. To use horticulture as a catalyst for change and create a commonality with people across the world. Whether this is through delving into Cameroonian rainforests and identifying species with locals, using Latin and gardening techniques to communicate. Or in Honduras, looking at how the properties of the local species of tropical tree *Inga* can be harnessed to bring about change, reversing the effects of slash and burn agriculture.

If you had to leave your garden in a hurry, what one plant would you take with you *Ranunculus ficaria* 'Brazen Hussy'; it's an absolute stunner I picked up from Beth Chatto's garden many years ago. Bright sunshiny flowers set against deep purple, polished leaves. It's brilliant groundcover to cheer up the early months.

Favourite gardening blogs and books The Kew Science Blog is always full of fascinating plant research stories and for a book, DK Eyewitness *Plant*; simple, visual and full of basic knowledge to get people excited about the world of plants.

Contact lucywenger@hotmail.co.uk

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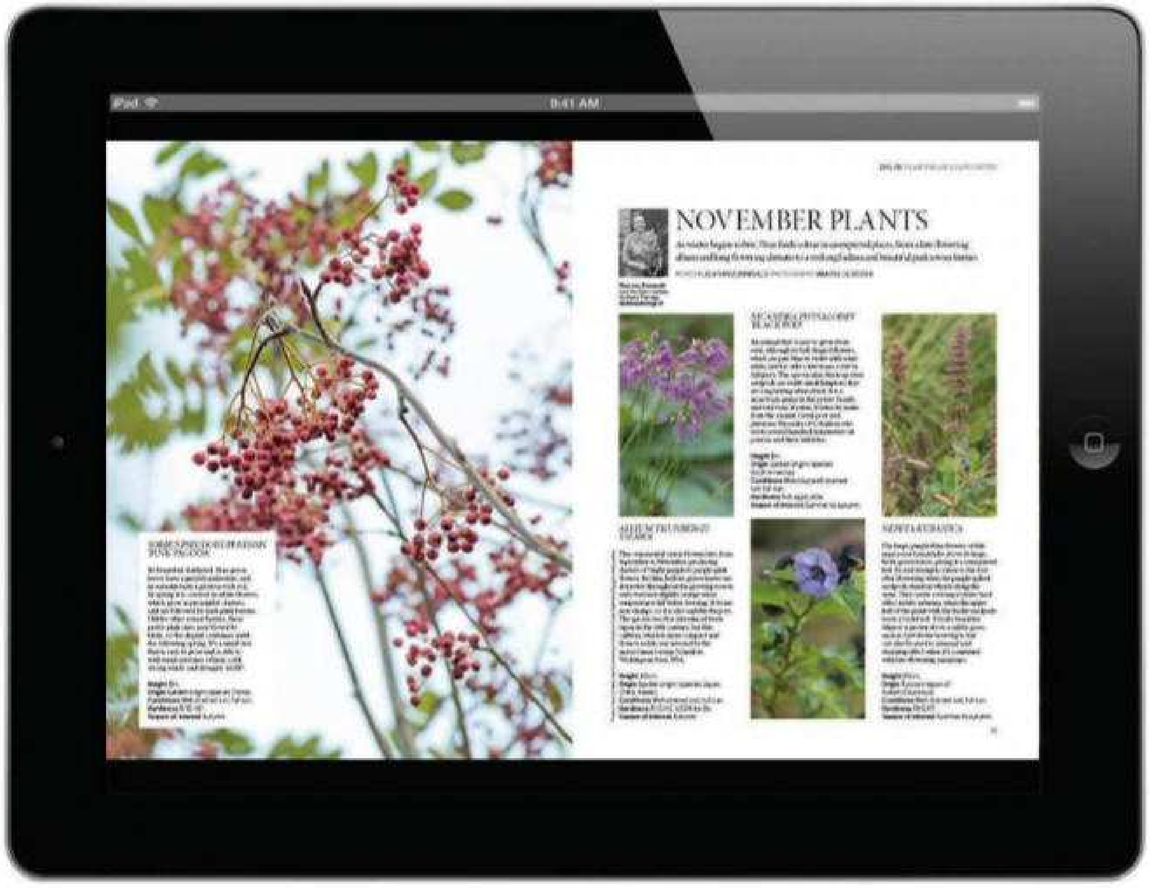
A SENSE OF DISCOVERY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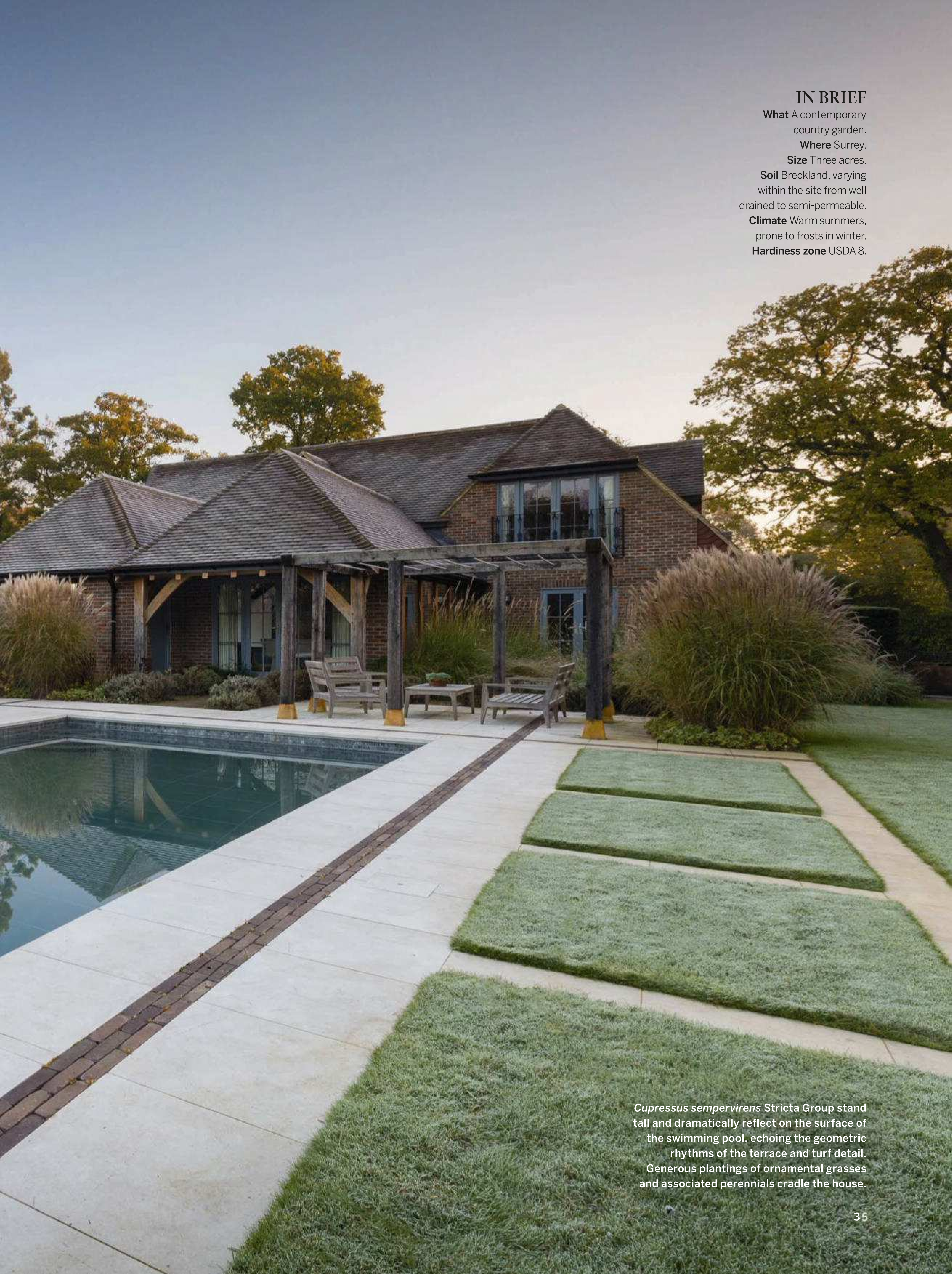
A SENSE OF DISCOVERY

In a Surrey country garden, designer Amanda Patton banishes the winter blues with organic structure, atmospheric planting and practical design

WORDS BENJAMIN WILLIAM POPE PHOTOGRAPHS RICHARD BLOOM

IN BRIEF

What A contemporary country garden.
Where Surrey.
Size Three acres.
Soil Breckland, varying within the site from well drained to semi-permeable.
Climate Warm summers, prone to frosts in winter.
Hardiness zone USDA 8.



Cupressus sempervirens Stricta Group stand tall and dramatically reflect on the surface of the swimming pool, echoing the geometric rhythms of the terrace and turf detail. Generous plantings of ornamental grasses and associated perennials cradle the house.

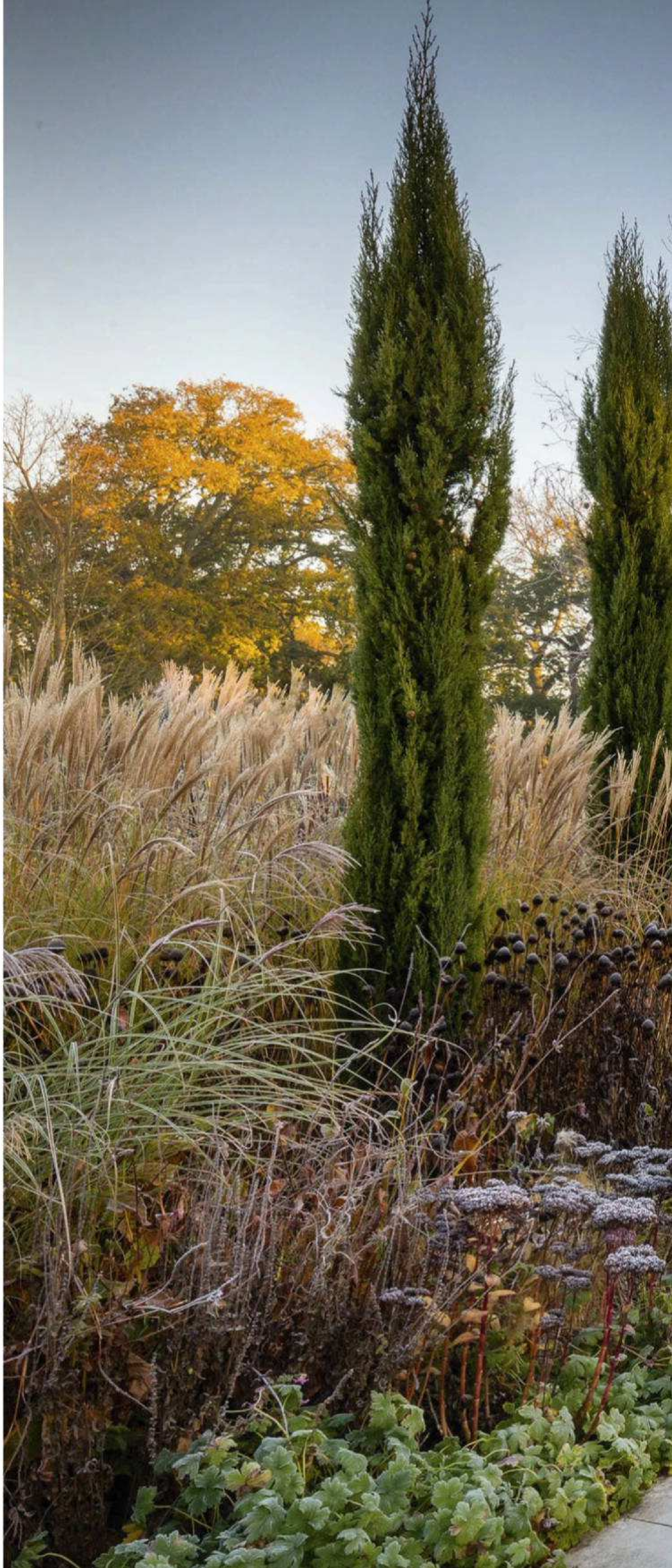
The first light of a November morning filters through the canopy of a mature sycamore tree, casting dramatic shadows in a garden that sits quiet and still. The days have grown shorter and a cool mist hangs in the damp air. The faint, brooding scent of decaying leaves suggests that this may not be a promising time of year. For the owners of this Surrey garden, the ominous feeling of winter approaching was once all too familiar, but in 2015, while completing the renovation of their house, they commissioned garden designer Amanda Patton to inject some vitality and structure into their outside space. The brief, says Amanda, was relatively flexible; the clients wanted a garden that worked for all the family, with plenty of year-round interest and winter colour.

From the outset, it was clear that the layout of the garden should change. The main challenge was the lack of instinctive direction and flow as the driveway directed visitors to the back of the house, rather than the front entrance, and the various areas of the garden merged into one ▷

Turn to page 40 to continue

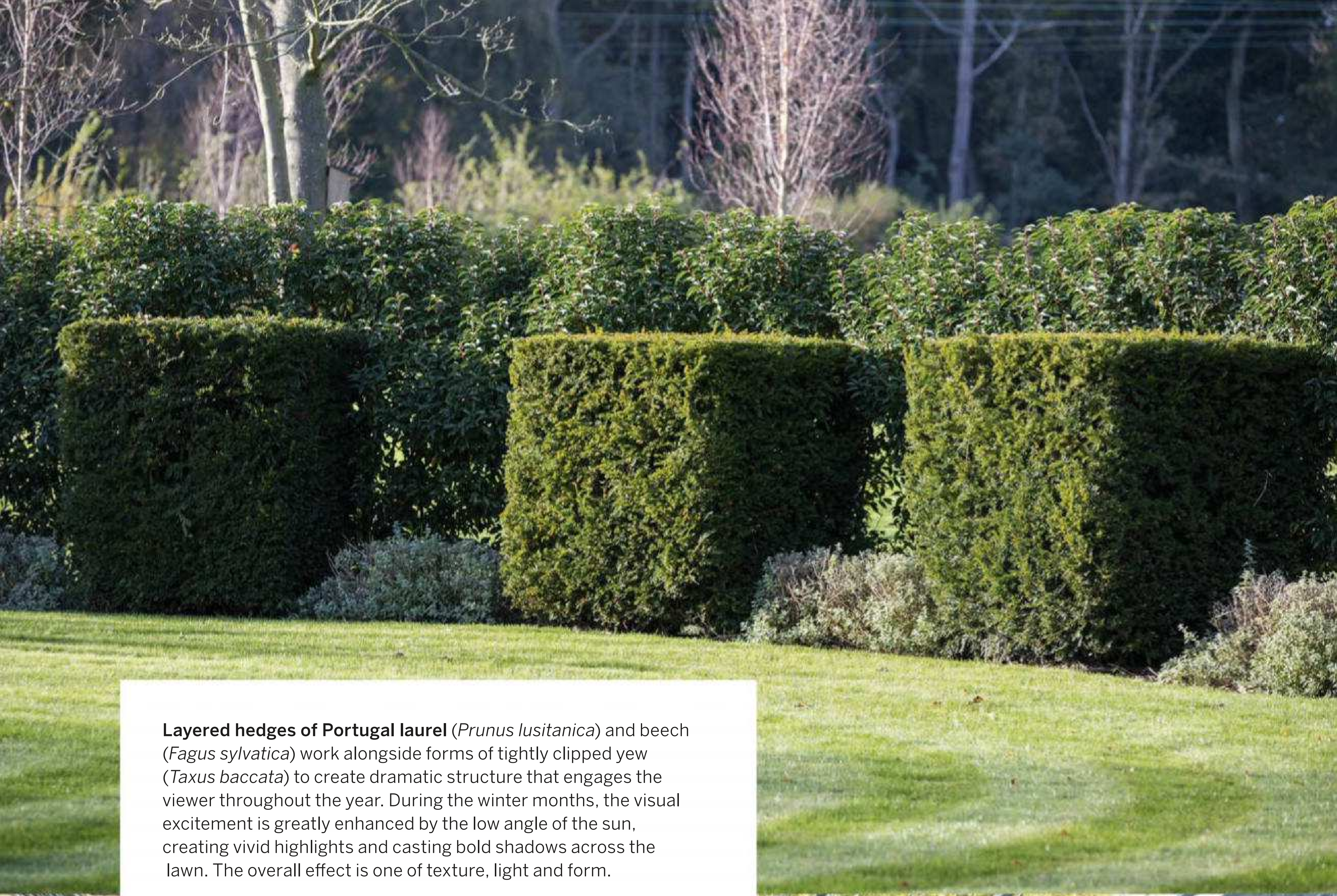
How to create year-round interest

- **Plant hedges to add structure** and give a sense of discovery. Deciduous hedging, such as beech and hornbeam, contrasts well with the evergreen foliage of yew and laurel.
- **A well-placed sculpture or container creates a focal point.** Such permanent features will usually require less maintenance than the organic parts of the garden.
- **Consider what happens to perennials and shrubs after they have flowered**. Choose those with attractive seedheads, fruits, stems or foliage that remains appealing through autumn and winter.
- **Use ornamental grasses that provide a soft canvas for spring-flowering perennials**, as well as later interest with their own flowers. Many will stand through the winter and add an informal beauty to the garden. *Calamagrostis* x *acutiflora* 'Karl Foerster', *Deschampsia cespitosa* 'Goldtau' and *Chasmanthium latifolium* are just a few to try.
- **Visit gardens in the autumn and winter to get inspiration** for late-season interest. Bodnant Garden (Wales), RHS Garden Harlow Carr (North Yorkshire), Sir Harold Hillier Gardens (Hampshire) and The Savill Garden (Surrey) are all worth a trip.



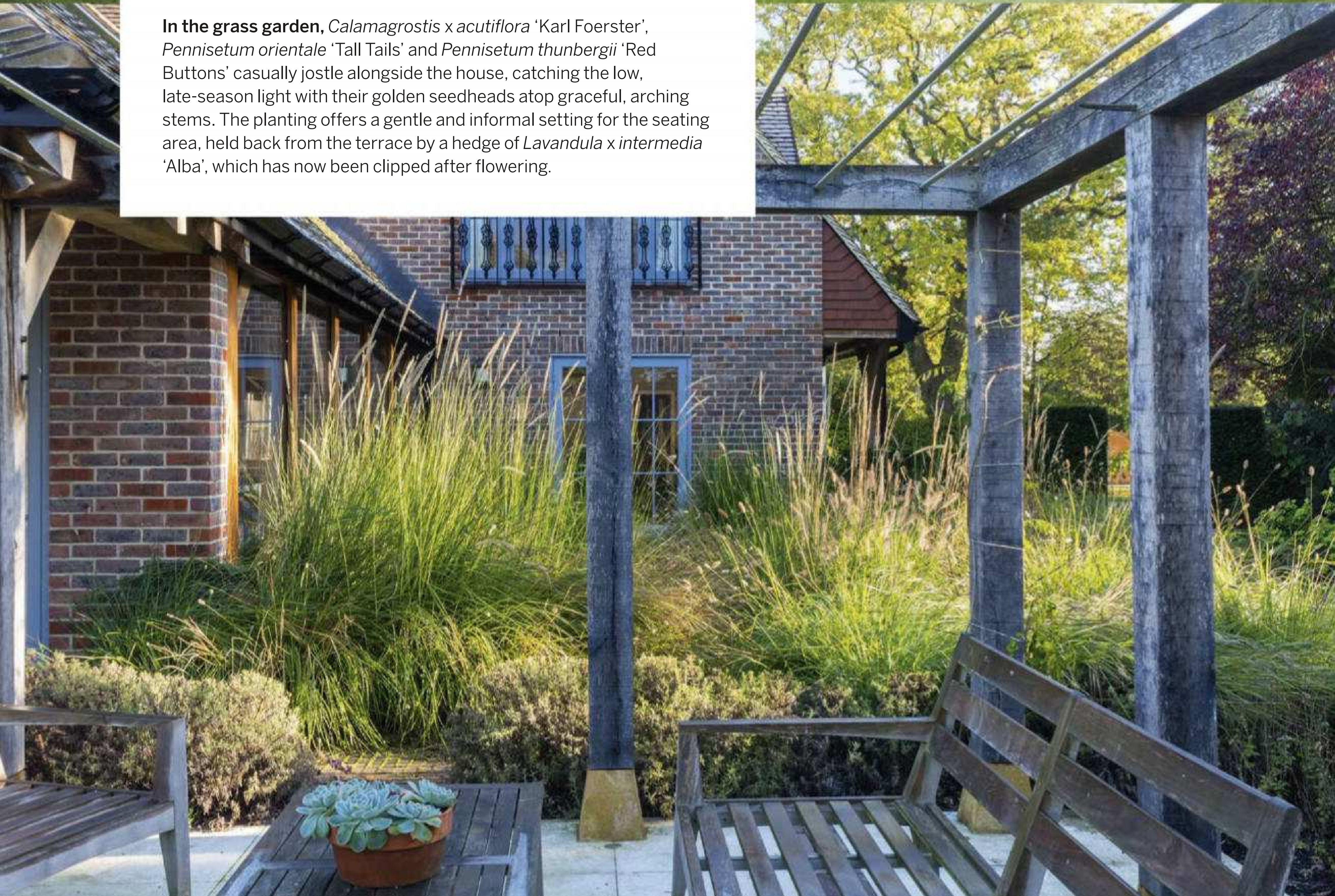
Right The skeletal remains of *Echinacea purpurea* 'White Swan', *Phlomis tuberosa* 'Amazone' and *Hylotelephium* 'Matrona' give wonderful displays of late-season texture and form. A generous swathe of tawny *Miscanthus sinensis* 'Graziella' provides the perfect backdrop, disguising a tennis court that was once the garden's dominant feature.

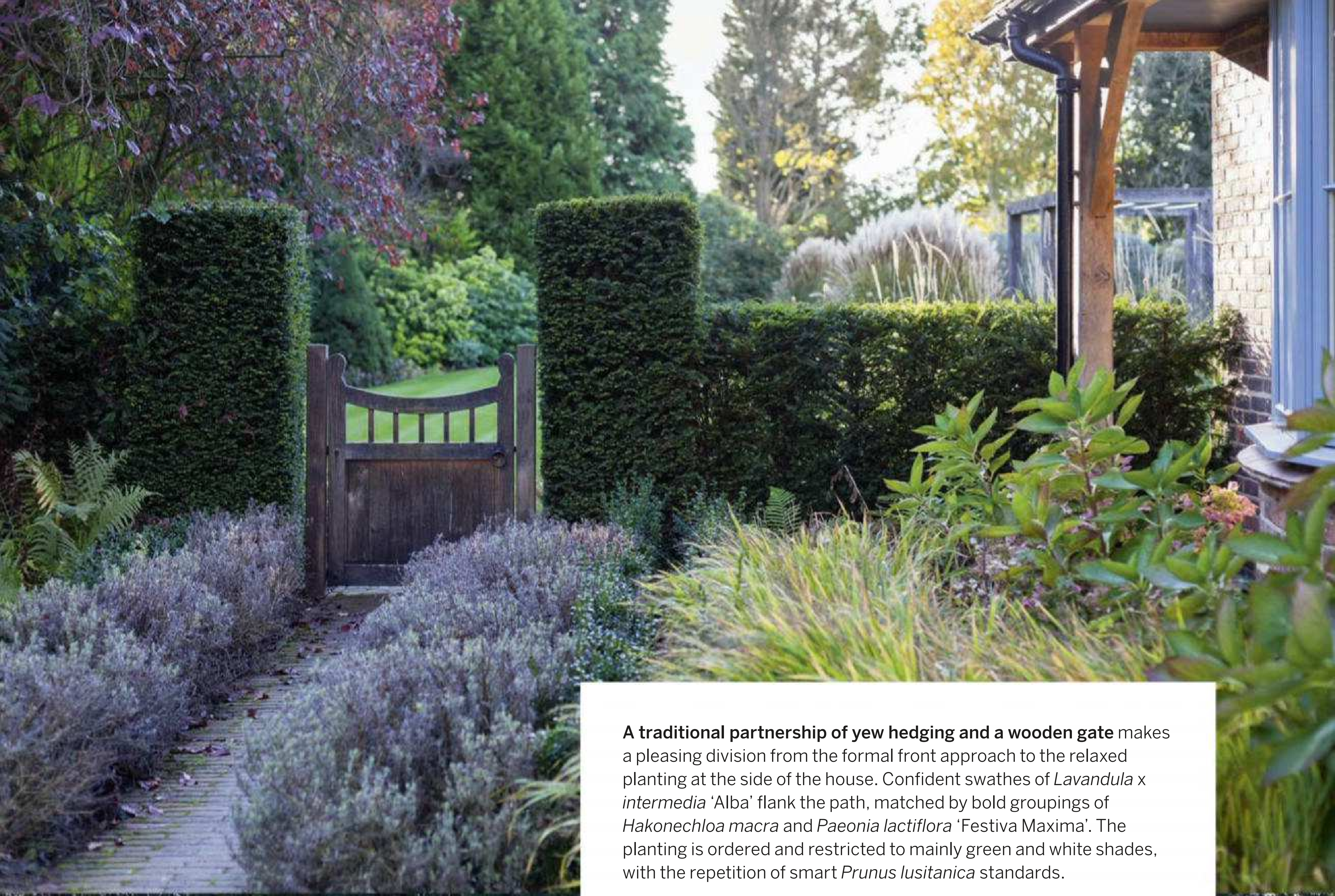
IN LATE AUTUMN, SHAPE AND FORM BECOME PROMINENT, AND THE BONES OF THE GARDEN ARE REVEALED



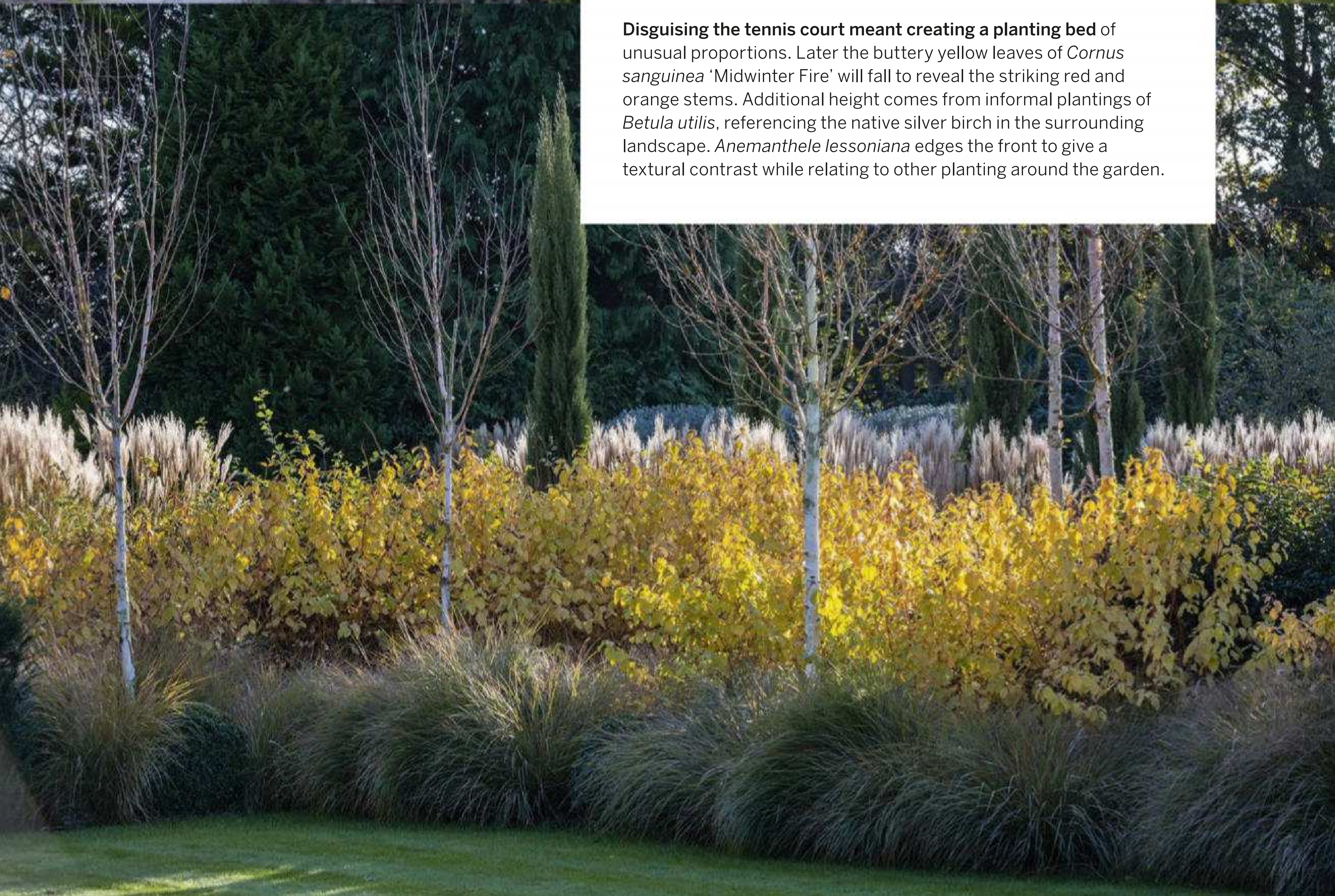
Layered hedges of Portugal laurel (*Prunus lusitanica*) and beech (*Fagus sylvatica*) work alongside forms of tightly clipped yew (*Taxus baccata*) to create dramatic structure that engages the viewer throughout the year. During the winter months, the visual excitement is greatly enhanced by the low angle of the sun, creating vivid highlights and casting bold shadows across the lawn. The overall effect is one of texture, light and form.

In the grass garden, *Calamagrostis* x *acutiflora* 'Karl Foerster', *Pennisetum orientale* 'Tall Tails' and *Pennisetum thunbergii* 'Red Buttons' casually jostle alongside the house, catching the low, late-season light with their golden seedheads atop graceful, arching stems. The planting offers a gentle and informal setting for the seating area, held back from the terrace by a hedge of *Lavandula* x *intermedia* 'Alba', which has now been clipped after flowering.





A traditional partnership of yew hedging and a wooden gate makes a pleasing division from the formal front approach to the relaxed planting at the side of the house. Confident swathes of *Lavandula* x *intermedia* 'Alba' flank the path, matched by bold groupings of *Hakonechloa macra* and *Paeonia lactiflora* 'Festiva Maxima'. The planting is ordered and restricted to mainly green and white shades, with the repetition of smart *Prunus lusitanica* standards.



Disguising the tennis court meant creating a planting bed of unusual proportions. Later the buttery yellow leaves of *Cornus sanguinea* 'Midwinter Fire' will fall to reveal the striking red and orange stems. Additional height comes from informal plantings of *Betula utilis*, referencing the native silver birch in the surrounding landscape. *Anemanthele lessoniana* edges the front to give a textural contrast while relating to other planting around the garden.

▷ another. Function and form were blurred to the extent that the garden lacked any strong character or atmosphere. In spite of this, says Amanda, there were some lovely specimen trees, in particular a blue Atlas cedar (*Cedrus atlantica* Glauca Group) on the back lawn, which made for a handsome focal point and was central to the final design.

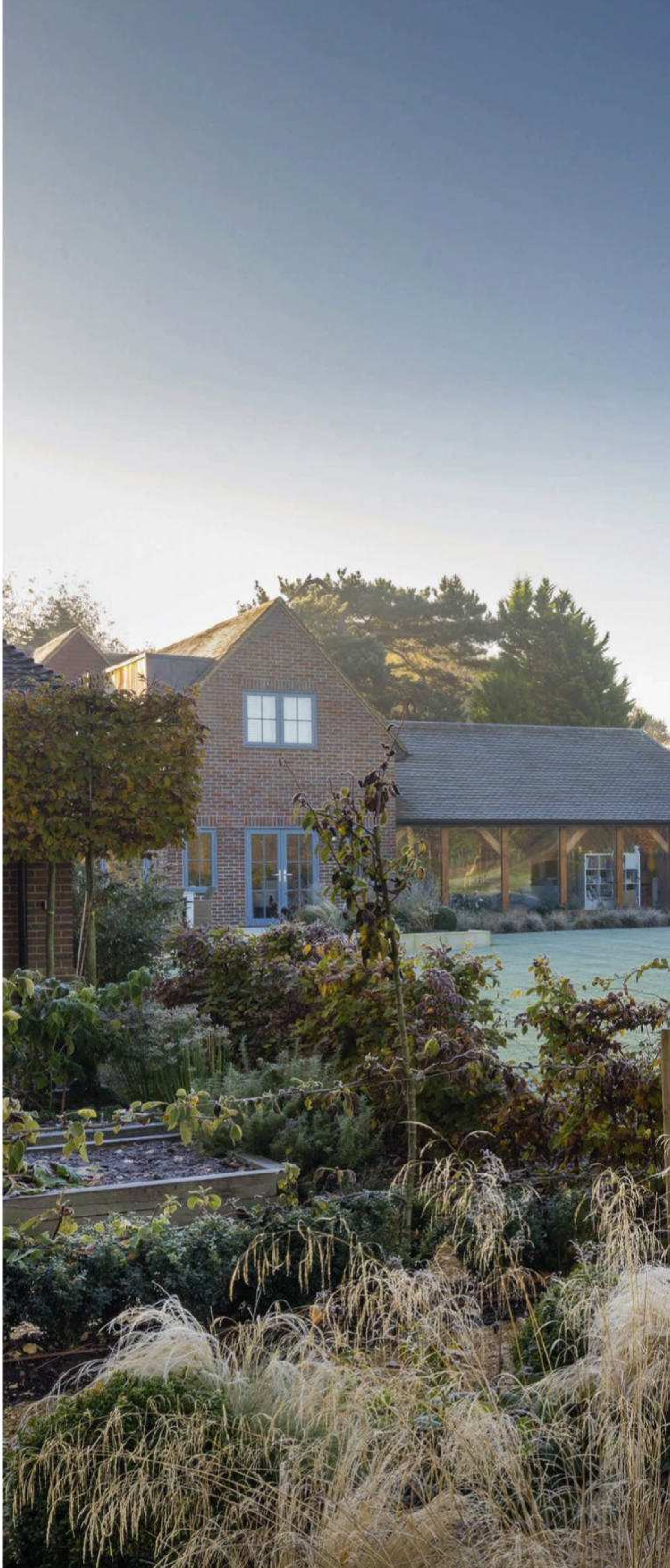
While developments within the house had created a more open layout, the opposite was wanted in the garden. Hedges of yew, beech, hornbeam and Portugal laurel were planted to create different areas according to use and location. Low hedges of box and lavender were used to define the desired lines of the garden, and paths and terraces were constructed to suggest a route of travel, as well as offer spaces for relaxation. "One should be able to use the garden intuitively – it has to make sense and work practically," says Amanda.

After three years, the hedges, trees and shrubs are well established and shape the individual spaces within the garden. These are softened by beds of mixed herbaceous perennials and ornamental grasses in almost equal measure, to give a pseudo-naturalistic style and informal appearance. Above all, the planting holds interest throughout winter and into early spring, when the shrubs are pruned and seedheads cut back. After the hard prune, early bulbs, including *Galanthus nivalis*, *Muscari armeniacum* and *Narcissus* 'Thalia', push up within the borders, accompanying flowering perennials such as *Epimedium* x *youngianum* 'Niveum', *Helleborus argutifolius* and *Pulmonaria* 'Blue Ensign'. "It is important that there is always something to enjoy, and something to anticipate," says Amanda.

As with all gardens, time brings about change. The vegetable garden has grown in both size and production, additional hydrangeas (a favourite of the owners) appear in selected borders, and there are plans for an orchard. But there have been losses as well as gains. Shortly after construction was complete, the old cedar on the back lawn fell. The decision was quickly made to replace it with a younger specimen, in the hope that one day it will gain the stature of its predecessor.

In winter there is indeed much to enjoy and look forward to. The abundant greenery of the foliage recedes, allowing for a shift in focus. Shape and form become prominent, and the bones of the garden are revealed. As much as there is an opportunity to take stock, there is excitement and anticipation of what is to come. □

USEFUL INFORMATION
Find out more about Amanda's work at **amandapatton.co.uk**



Right Looking south across the main lawn towards the house, clouds of *Deschampsia cespitosa* 'Goldtau' frame a good view of the garden. Colour, shape and form all combine to create a varied tapestry that gradually weaves its way around the lawn and into the tree line beyond.

WITH GOOD DESIGN, YOU SHOULD BE ABLE TO USE THE GARDEN INTUITIVELY – IT HAS TO MAKE SENSE AND WORK PRACTICALLY

A CUT ABOVE

A year spent at the Beth Chatto Gardens completely changed florist Amy Sanderson's approach to flower arranging

WORDS AMY SANDERSON PHOTOGRAPHS CLAIRE TAKACS

'On low tables, in simple white bowls, I have posies of white, yellow and green flowers, strengthened by a few dark and marbled leaves of *Arum italicum* 'Pictum' and little clusters of *Skimmia japonica* 'Rubella' which scent the drizzly evening with a sweet fresh smell… But the flowers which give style to these simple arrangements are a few stems of *Fritillaria verticillata*, adding height and elegance… Between the flowers, at the top of each stem, are fine curling tendrils which are modified leaves. These, together with the curiously coloured bells, give a very distinctive air to a few spring flowers.' *Beth Chatto's Garden Notebook.*

The renowned plantswoman Beth Chatto learned the art of garden composition and plant combinations through years of practice in floral arranging. Inspired by the arrangements of Constance Spry and Julia Clements, Beth used materials from her garden to create floral displays rich in different textures and shapes. Soon she was lecturing throughout the country and selling plants to keen amateur arrangers. What set her apart then, and what is immediately noticeable in her garden to this day, is her focus on species plants. She was an early champion of *Fritillaria imperialis* and *Cynara cardunculus,* and never wavered in her love for the many greens of hellebores, euphorbias and her much-beloved *Arum italicum* 'Marmoratum'. The only dahlia you'll find in the garden is *D. merckii.* So it was with much trepidation that I took on the responsibility of making her flower arrangements each week, while interning at the Beth Chatto Gardens and Nursery.

Garden-inspired floral arranging, which seems to combine the best of Dutch still-life paintings with the cottage garden border, has enjoyed a resurgence. Lush catalogues arrive weekly, brimming over with new cultivars of cosmos and dahlias, and bare-root roses in fashionable shades of tan and dried blood. To be honest, I love and grow pretty much all of them. But spending a year making flowers for Beth, introduced me to the possibility of another kind of garden-inspired arranging.

Traditional cut flowers require rich soil, irrigation and plenty of sun to repeatedly produce big blooms. The keen grower is expected to amend the soil before each planting, foliar and root feed weekly, and ensure plants are adequately supported by nets or staking throughout the growing season. At Beth's I secured permission for a small, cut-flower border in an unused bit of stock bed, and diligently (or sometimes less diligently) did just that to grow my zinnias, cosmos, sweet peas and dahlias.

Yet, as the year went by, I relied less on my own cut flowers than on the interesting things I found in Beth's garden. There was an undeniably enjoyable challenge in scouring the garden to catch flowers at their peak or find ways to incorporate the myriad foliage, including everything from geranium leaves to branches of *Metasequoia glyptostroboides*. It is a surprise, or perhaps an inevitable internalisation of that immortal phrase 'right plant, right place', to find myself now championing growing plants for cutting that can fend for themselves in a variety of conditions without irrigation and yearly additions of fertiliser. This shouldn't be mistaken for low-maintenance, cut-flower growing, but it is low-impact growing, and perfect for those who share Beth's deep love of plants and gardening.

Species flowers can be frustrating to arrange because they're often smaller and less profuse than hybridised forms, and once the species peonies and roses are over, showy blooms are few and far between. Instead, you're likely to find yourself reaching for buckets of phlox, heleniums and a plethora of asters. But there is much merit in freeing yourself from the idea that arranging relies on flowers, and on flowers in abundance.

As I learned from Emily Allard, the garden's propagation manager who has been making flowers under Beth's tutelage since she was a girl, interesting foliage, seedheads, emerging buds or a particularly sculptural dead branch are all prized above flowers. This means that arrangements are less an ▷

To continue turn to page 46

Left The Gravel Garden at Beth Chatto Gardens was a source of inspiration for Amy. During her year at the garden she learned to appreciate how useful grasses, such as *Stipa gigantea* and *Stipa tenuissima*, growing around the *Yucca gloriosa* in the foreground, could be in garden-inspired flower arrangements. She also discovered new cutting plants, such the purplish flowers of *Origanum laevigatum* 'Herrenhausen' and the foliage and flowers of *Bergenia cordifolia* 'Purpurea', both seen here growing behind the *S. tenuissima*. The pink flowers of *Amaryllis belladonna* on the left make wonderfully scented cut flowers for autumn.

1 Gravel garden blues

Eryngium bourgatii
Eryngiums are useful fresh or dried. This has deeply divided, white-veined leaves and a feathery ruff of blue spikes around a sparkly seedhead. 55cm. RHS H5, USDA 5a-8b[†].

***Agapanthus* 'Johannesburg'**
Agapanthus provide a flowery display during the heat of the summer into cool autumn days. 1.2m. RHS H5, USDA 6a-10b.

***Caryopteris* x *clandonensis* 'Heavenly Blue'**
Deep-blue flowers and arching silvery foliage useful to the arranger in late summer. 90cm-1m. RHS H4, USDA 5a-9b.

Pennisetum villosum
A fuzzy, drought-tolerant grass that blooms continuously from early summer. 60cm. AGM[*]. RHS H3, USDA 8a-10b.

***Salvia officinalis* 'Purpurascens'**
The rosettes of furred, silvery-purple leaves provide subtle interest in arrangements. 80cm. RHS H5, USDA 5a-11.

Eucalyptus gunnii
Most useful for cutting in juvenile form. Lasts for weeks in the vase, providing an aromatic base for showier blooms. Over 12m. AGM. RHS H5, USDA 7b-10b.

2 Exuberant perennials

***Crocosmia* 'Ellenbank Canary'**
Late summer glow that dances in the vase. The seedheads are also quite decorative. 50-70cm. RHS H5, USDA 5a-9b.

Rudbeckia fulgida* var. *speciosa
Rudbeckias are easy cut flowers for the border, blooming through late summer. 90cm. AGM. RHS H6, USDA 4a-9b.

Sanguisorba officinalis
Tiny pops of reds and pinks add playful energy to arrangements. 1.2m. RHS H7, USDA 4a-9b.

Dahlia merckii
A species dahlia that weaves gently through the border and into the vase. 1.5m. RHS H2, USDA 7b-9b.

***Macleaya microcarpa* 'Spetchley Ruby'**
Best used after the flowers have faded, the plumes provide texture and airiness. 1.5-2m. RHS H4, USDA 3a-9b.

***Persicaria amplexicaulis* 'Firetail'**
The vivid red spikes of 'Firetail' create gestural effects in bouquets. 1.2m. RHS H7, USDA 4a-7b.

3 Old and new favourites

***Gladiolus* 'Ruby'**
Richly coloured flowers that continue opening in the vase after cutting. 90cm. RHS H4, USDA 7a-9b.

***Monarda* 'Fireball'**
Textural red flowers with highly aromatic foliage make an eye-catching focal point. 90cm. RHS H4, USDA 4a-8b.

Anemone tomentosa
Pearlescent buds and delicately suspended flowers make these valuable autumn flowers. 1.5m. RHS H7, USDA 4a-7b.

***Phalaris arundinacea* var. *picta* 'Feesey'**
Beautiful pink to cream foliage is useful from spring to late autumn. 75cm. RHS H7, USDA 4a-9b.

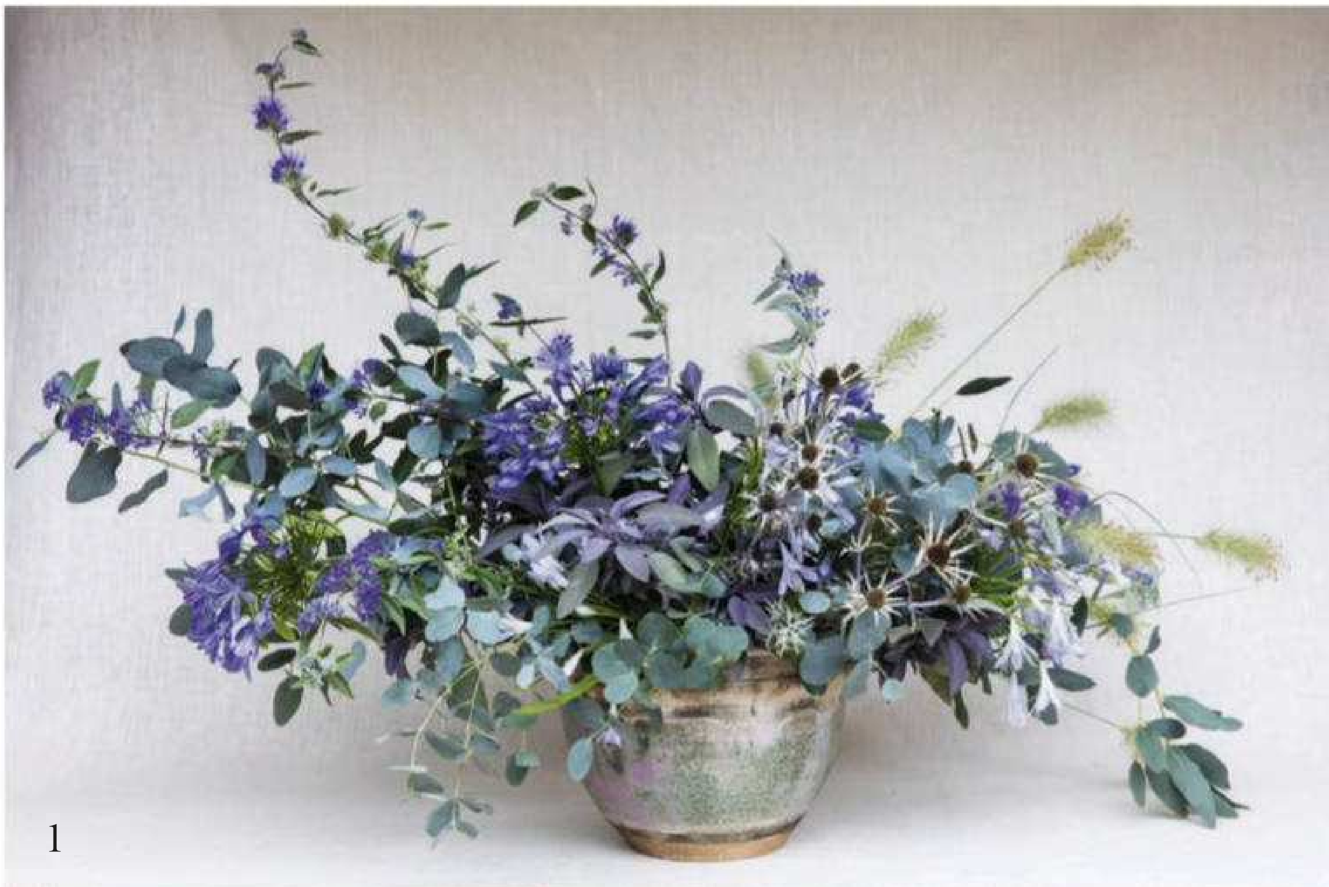
***Epimedium grandiflorum* 'Queen Esta'**
An excellent plant for foliage and sizeable reddish purple flowers for cutting in spring. 25-30cm. RHS H7, USDA 6a-9b.

***Heuchera* 'Berry Smoothie'**
Glowing metallic foliage can make an arrangement sing and brighten a border. 45cm. RHS H7, USDA 4a-9b.

***Fuchsia* 'Dying Embers'**
Fuchsias have a short vase-life but an undeniable wow-factor. 50cm-1m. RHS H4, USDA 7a-9b.

***Salvia* Love and Wishes (= 'Serendip6')**
I prefer to cut this after most of the flowering on a stem is finished and the deep-purple calyces become more prominent. 80cm. RHS H3, USDA 9a-11.

Pelargonium sidoides
A perennial favoured for its deep-purple flowers that are held high on silvery stems. 35cm. AGM. RHS H1C.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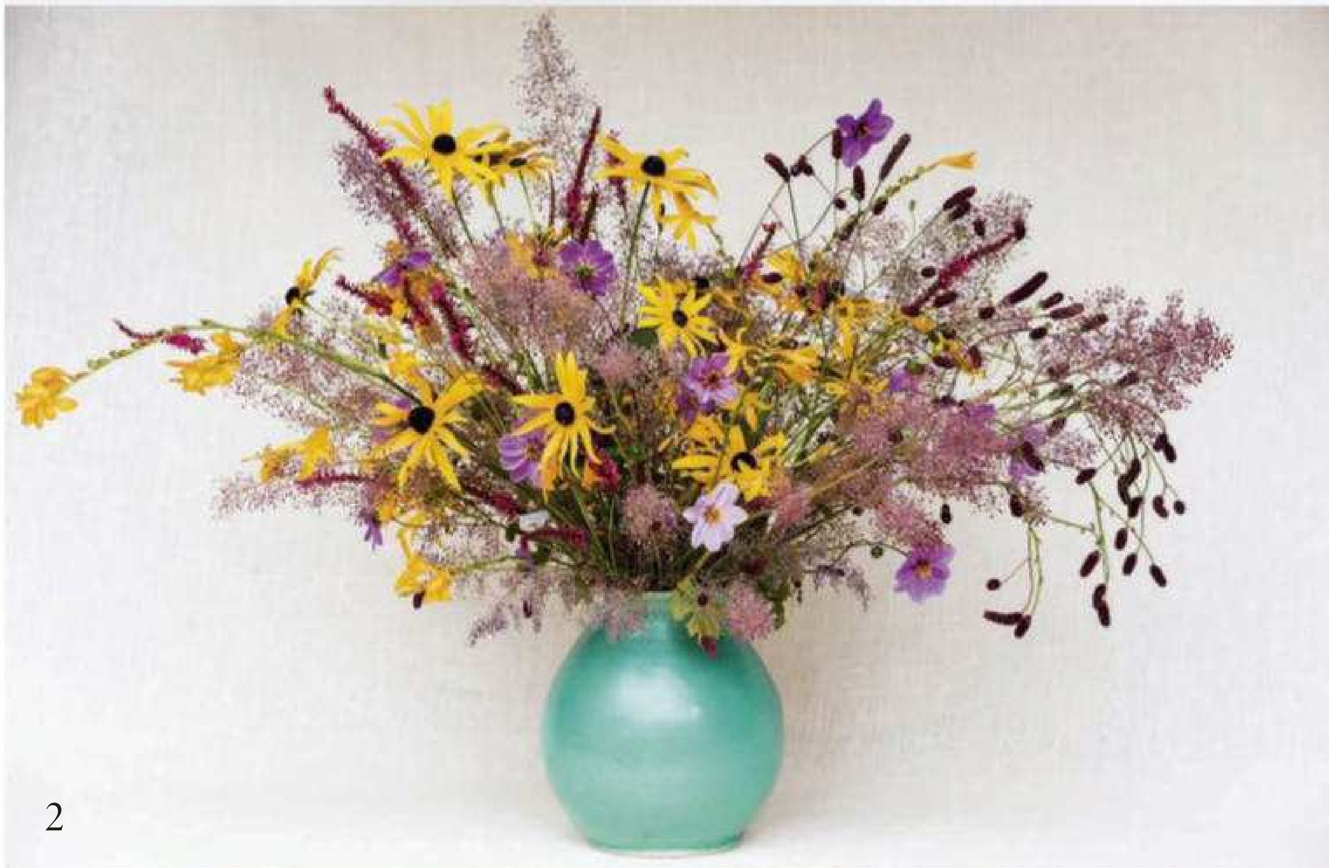
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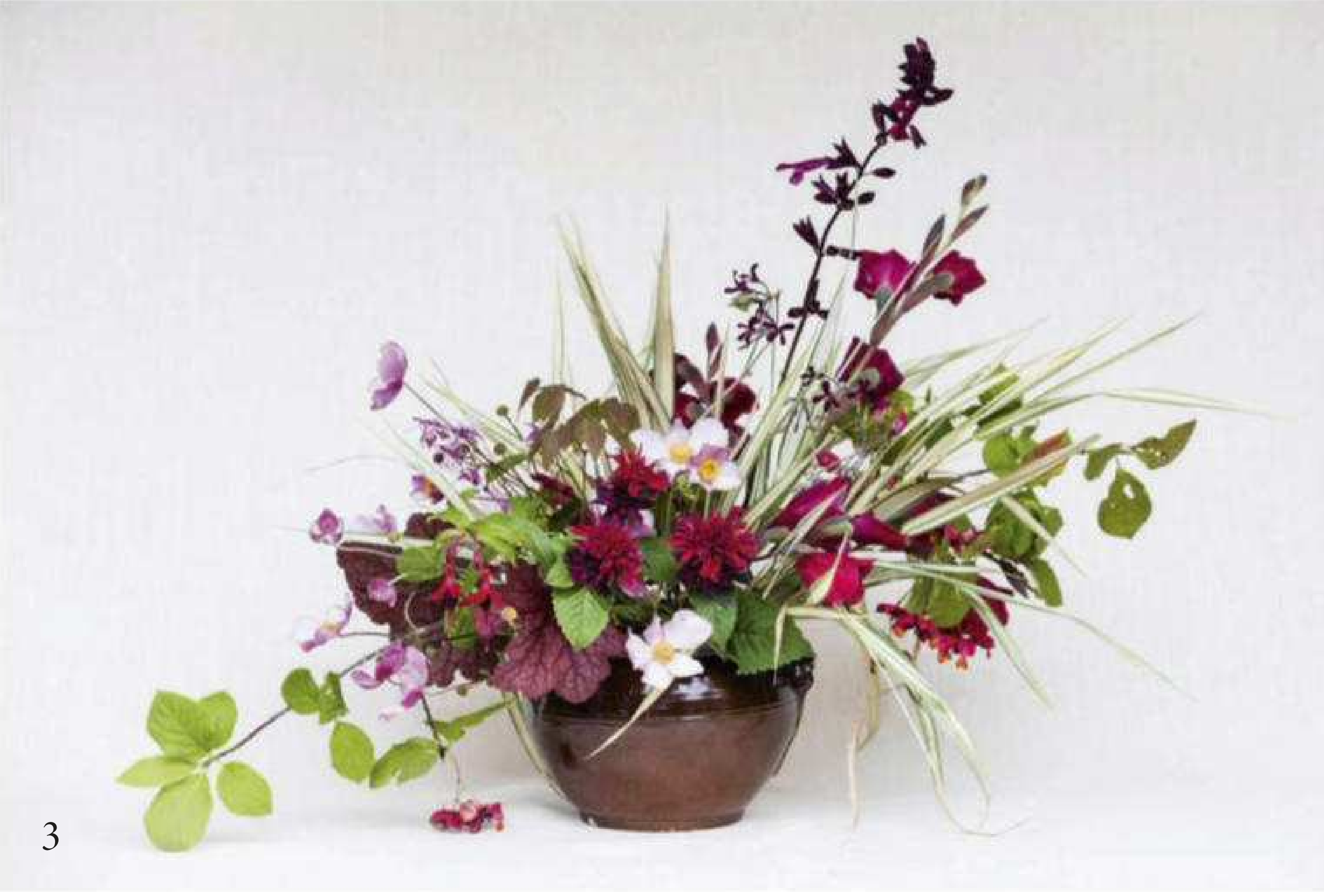
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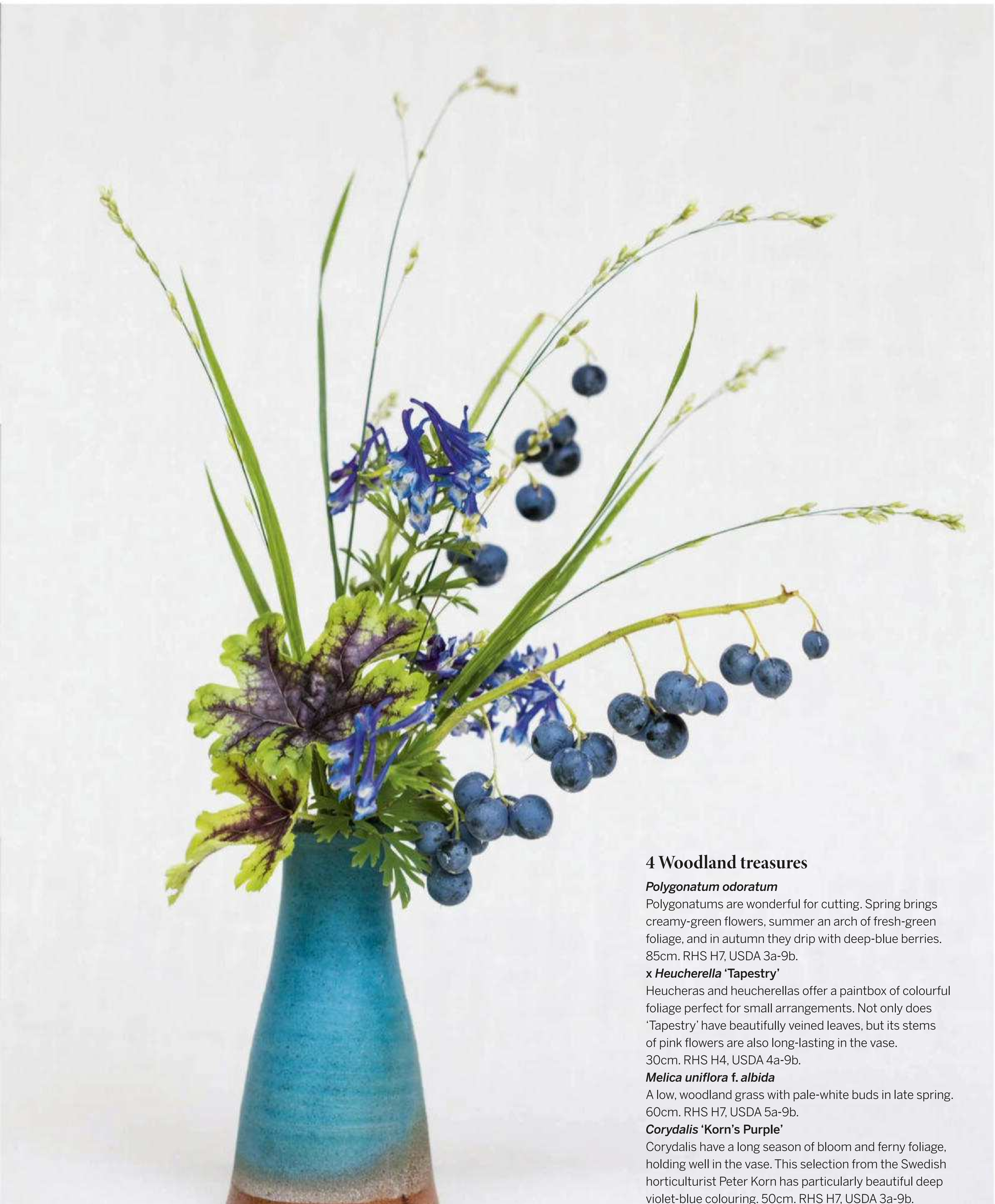
[*] Holds an Award of Garden Merit from the Royal Horticultural Society. [†] Hardiness ratings given where available.



4 Woodland treasures

Polygonatum odoratum

Polygonatums are wonderful for cutting. Spring brings creamy-green flowers, summer an arch of fresh-green foliage, and in autumn they drip with deep-blue berries. 85cm. RHS H7, USDA 3a-9b.

x *Heucherella* 'Tapestry'

Heucheras and heucherellas offer a paintbox of colourful foliage perfect for small arrangements. Not only does 'Tapestry' have beautifully veined leaves, but its stems of pink flowers are also long-lasting in the vase. 30cm. RHS H4, USDA 4a-9b.

Melica uniflora* f. *albida

A low, woodland grass with pale-white buds in late spring. 60cm. RHS H7, USDA 5a-9b.

***Corydalis* 'Korn's Purple'**

Corydalis have a long season of bloom and ferny foliage, holding well in the vase. This selection from the Swedish horticulturist Peter Korn has particularly beautiful deep violet-blue colouring. 50cm. RHS H7, USDA 3a-9b.

BETH ACCEPTED MY 'CAFÉ AU LAIT' DAHLIAS ONLY WITH ASSURANCES THEY WEREN'T VISIBLE TO THE PUBLIC – EVER GRACIOUS, SHE TOLD ME THE COLOURING WAS BEAUTIFUL

exercise in colour theory than an opportunity to appreciate the texture, form and structure of plants in the vase and the garden. I'm reminded that Beth's RHS Chelsea Flower Show displays pushed the boundaries of acceptability because she gave pride of place to foliage plants, such as bergenias, or to the striking verticals of budding, but not flowering camassias and alliums. As a sworn dahlia lover, I'll admit that I don't always subscribe to this style of arranging. So, while Beth and I rhapsodised equally over sprays of spent *Macleaya microcarpa* 'Spetchley Ruby' or the purple-edged leaves of shiny *Rubus tricolor*, we also had a long-running discussion over the merits of 'focal flowers'.

For a knowledgeable gardener, arranging can become an exercise in visualisation and association, inside jokes and references to place – a microcosm of conversation on and with the garden. Some weeks I would bring Beth a small bud vase of poppies (*Romneya coulteri*, *Papaver rhoeas* 'Cedric Morris' and *Eschscholzia californica)* from the gravel garden or a single stem of the newly acquired *Pelargonium gibbosum*. I made dainty springtime woodland scenes with *Uvularia grandiflora* var. *pallida* and *Milium effusum* 'Aureum', or, after a trip to Great Dixter, the garden Beth considered almost a second home, an exotic garden of deep-green foliage shot through with a few stems of *Salvia confertiflora*. There were bunches of lilac and lily of the valley for scent, and pitchers of 'Cedric Morris' irises and species *Alstroemeria* for colour. One week I used only plants foraged from the car park border (*Cotinus, Amelanchier, Eryngium* and an unknown *Clematis*); another week found me in hip waders picking water lilies out of the pond – we were all delighted to find they smelled of coconut. In early June, somewhat to her dismay, I brought Beth the first 'Café au Lait' dahlia from my little patch of stock bed – accepted only with assurances that the dahlia plants weren't visible to the public – but ever gracious, she told me the colouring was beautiful.

Making flower arrangements week upon week from Beth's garden gave me an awareness of the garden beyond what I gained gardening in it. It can be too easy to get stuck into one border or area, but in my quest to delight Beth and carry on the traditions of the place, I roamed across the entire site. While looking for blackberries to use in an arrangement, I came across *Rubus ulmifolius*

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1 MARTIN HUGHES-JONES / ALAMY STOCK PHOTO; 3 ROBERT MABIC / GAP PHOTOS; 4, 6, 9 & 12 JASON INGRAM; 5 JO WHITWORTH / GAP PHOTOS; 8 JOANNA KOSSAK / GAP PHOTOS; 10 PAUL DEBOIS / GAP PHOTOS; 11 NICOLA STOCKEN / GAP PHOTOS

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Favourite cutting plants from the dry garden

1. *Linaria purpurea* 'Canon Went'
From dry stony, environments, linarias like well-drained soil and tolerate drought. Well-branched plants send dozens of airy spires of tiny flowers. Other cultivars worth trying are the beautiful sea-shell pink 'Pink Kisses' or the sunset colours of 'Peachy'. 90cm. RHS H6, USDA 5a-9b.

2. *Symphoricarpos albus*
An extremely undemanding shrub, with arching stems weighed down with berries in late summer and early autumn. Beth planted different species and cultivars. As an alternative try the blush-coloured *S.* x *doorenbosii* 'Mother of Pearl'. 1.8m. USDA 3a-7b.

3. *Cynara cardunculus*
With silvery serrated foliage and spiked flowerheads, cardoons are great for arrangers who work on the large scale or want to make dramatic dried arrangements. 1.5m. AGM. RHS H5, USDA 7a-9b.

4. *Gaura lindheimeri*
As in the garden, the long, waving stems of gaura lighten an arrangement, picking up on the slightest breeze. Even in extremely dry conditions, they flower for months. 75cm. AGM. RHS H4.

5. *Origanum* 'Rosenkuppel'
It's a mystery why origanum is not more valued as a cut flower. It's a wonderful filler, grows prolifically even in drought, flowers for long periods, and is as ornamental in bud as it is in flower. I like 'Rosenkuppel' for its darker colouring. Another richly coloured cultivar with shorter stems is *Origanum laevigatum* 'Herrenhausen'. 60cm. AGM. RHS H7, USDA 5a-8b.

6. *Stipa gigantea*
This grass provides a striking form in the garden and arrangements, catching the light and providing subtle flickering movement. I incorporated it into summer bouquets and Christmas decorations, all to good effect. 2.5m. AGM. RHS H4.

7. *Phlox paniculata* 'Mount Fuji'
Richly scented *Phlox paniculata* is an exceedingly adaptable perennial in the border and an indispensable cut flower. Available in a multitude of colours the flowerheads are pretty on their own but also prolific enough to be unapologetically used as fillers in arrangements. 90cm. RHS H7, USDA 3a-8b.

8. *Pulsatilla vulgaris*
Beloved as much for its seedheads as for its early spring flowers, *Pulsatilla* is rich in texture. It begs to be stroked. There's a range of jewel-tone colours available. 20cm. AGM. RHS H5, USDA 4a-8b.

9. *Anemone pavonina*
Like their larger cousins *A. coronaria*, these anemones make great cut flowers. If happily sited they will self-seed widely in a range of colours. You could easily mistake the petals for velvet. Beth's original plants came from the artist Cedric Morris. 20cm.

10. *Alstroemeria ligtu* hybrids
Prized for their longevity in the vase, these multi-coloured flowers will be familiar to anyone who's been to a flower shop recently. They are a more surprising addition to the dry garden, where they tolerate the freely draining soil by going dormant during the worst of the late summer heat. 50cm.

11. *Galactites tomentosa*
With distinctively variegated, thistle-like leaves and softly petalled flowers in white, pink and purple, this is a wonderful annual/ biennial that mixes nicely in wildflower bouquets. 50cm.

12. *Eschscholzia californica* 'Alba'
While the species flower is bright orange, Beth preferred this paler cultivar that now self-sows in abundance through the gravel garden. It's excellent for cutting, as the buds will continue to open in the vase for at least a week. 40cm. USDA 6a-10b.

Turn the page for more favourite arrangement plants

> I OBSESSIVELY CHECKED TRAYS OF *NARCISSUS* ‘CEDRIC MORRIS’ SO I COULD TAKE BETH THE FIRST FLOWERS AND HEAR THE STORY OF HOW CEDRIC DISCOVERED IT

▷ ‘Bellidiflorus’ behind the compost heaps, and I took to obsessively checking the trays of *Narcissus* ‘Cedric Morris’ being propagated in the greenhouse from bulb chips so that I could take her the first flowers and hear the story of how Cedric discovered it. In the beds circling the reservoir garden I became aware of how the seedheads of different species of *Euonymus* changed colour and burst open, or how, after flowering, the sepals of *Polemonium* ‘Lambrook Mauve’ look like little clusters of berries. Time and again I came back to the woodland for bog-standard *Ribes sanguineum*, with its dripping flowers in white and pink, and shapely scented foliage that fades to yellow in autumn, only briefly switching allegiance to a neighbouring *Holodiscus discolor* when it flowered in early June.

We lost Beth in May, at the age of 94, and it is a great credit to the staff of the Gardens and Nursery that she took pride and enjoyment in her garden into her final days. I have no doubt that the team will carry on her legacy of horticultural excellence, but also her love of flower arranging, in the years to come. Should you visit, you’ll still find jars in the prop shed holding a veritable to-do list of stems from garden plants ripe for cuttings or seed collection, and the tea room tables are graced with flowers from six acres of stock beds. In the pack house there’s usually a hasty arrangement made from plants bound for mail-order boxes. Presents are wrapped with textural posies, and milestone events such as weddings or births are always celebrated with bouquets. In the days after Beth’s passing the staff filled her house with flowers, each vase full of stories of the plants, places, seasons and people that make this garden Beth’s. □

USEFUL INFORMATION

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Tel 01206 822007, bethchatto.co.uk

Amy Sanderson is a gardener and florist based in Canada. She spent two years studying horticulture in English gardens, including those of Beth Chatto and Great Dixter. You can find out more about her work at **amysandersonflowers.com**

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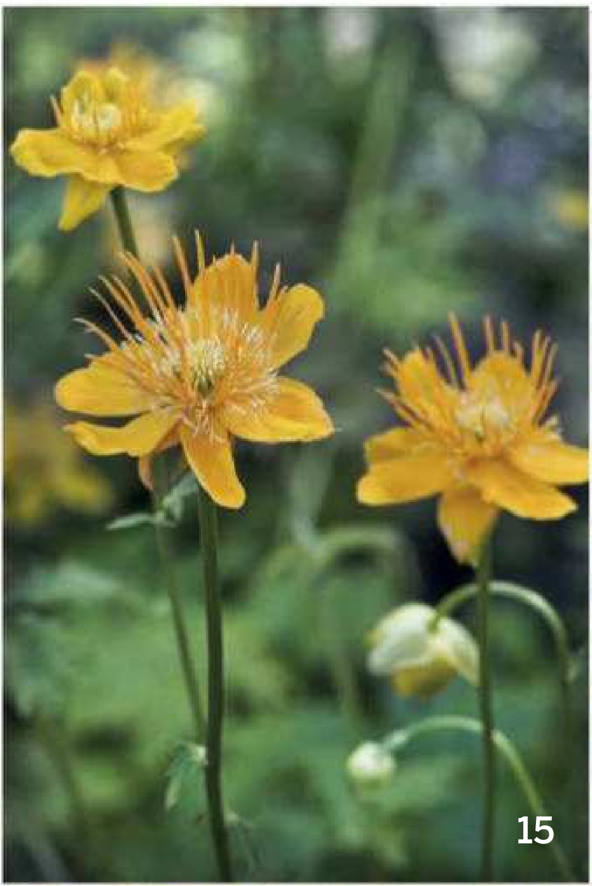
13, 14, 19, 21 & 23 JASON INGRAM; 15 MARG COUSENS / GAP PHOTOS; 17 ANNAÏCK GUITTENY; 18 JOANNA KOSSAK / GAP PHOTOS; 20 TORIE CHUGG; 22 THE GARDEN COLLECTION / FP / NOVA PHOTO GRAPHIK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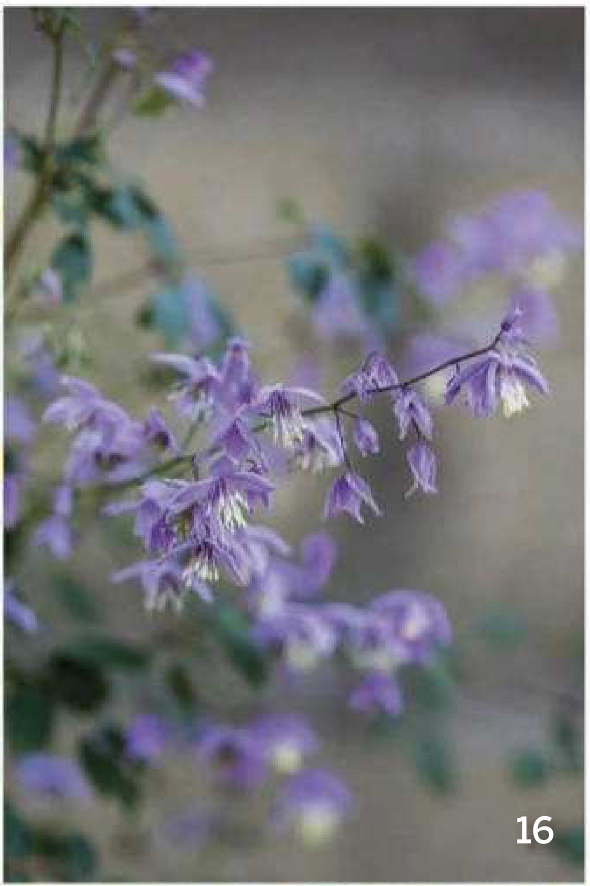
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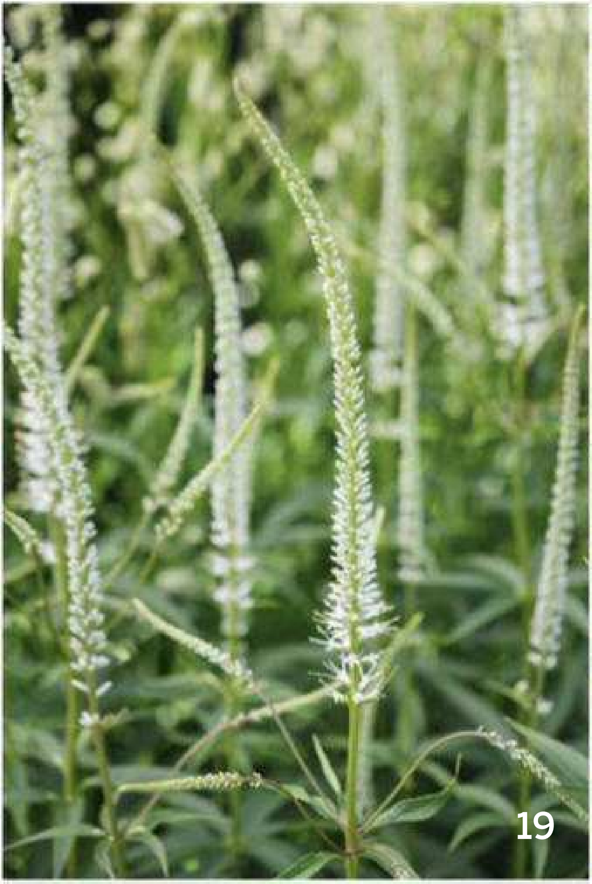
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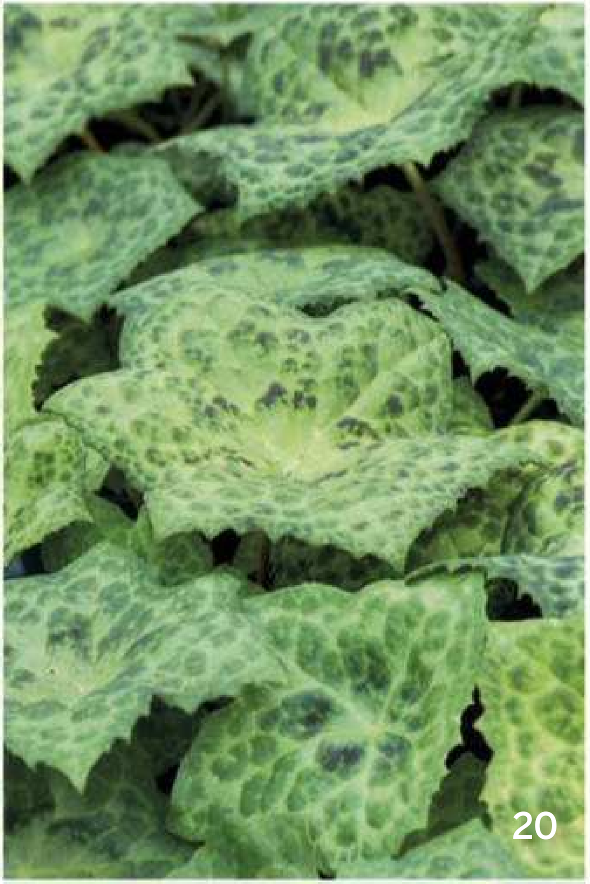
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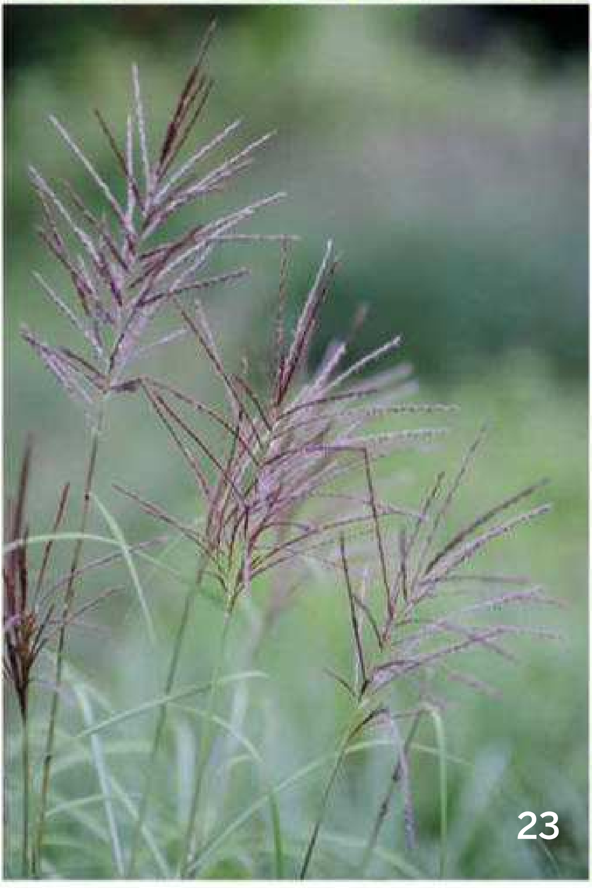
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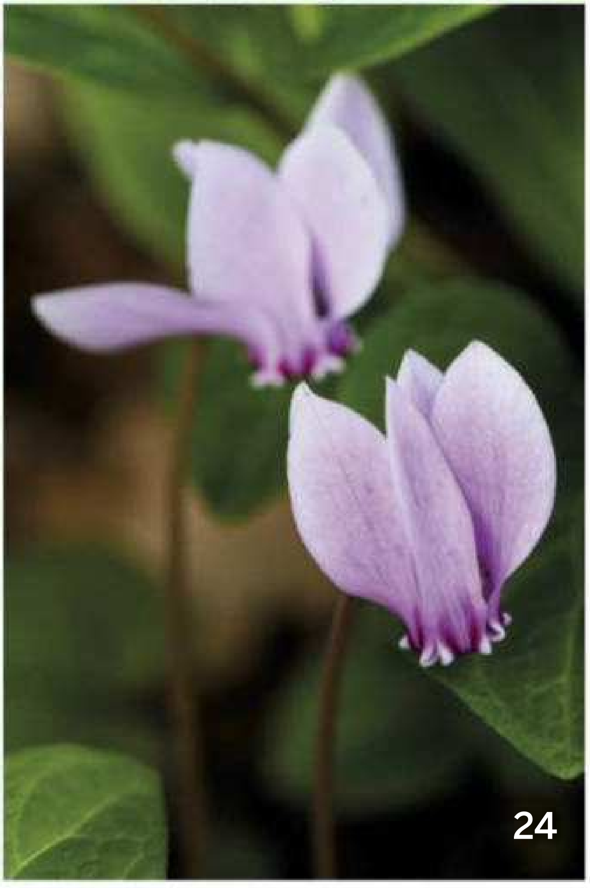
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Favourite cutting plants from the damp garden

13. *Pimpinella major* ‘Rosea’
This enchanting umbellifer thrives in ordinary soil but prefers to be kept moist. With a sweet scent and a long vase life, It was my favourite discovery at Beth’s. 1.2m. RHS H7, USDA 5a-8b.

14. *Caltha palustris*
A common sight in damp, marshy areas. While their fleshy stems don’t lend themselves to much movement in the vase, they are long lasting. 60cm. RHS H7, USDA 3a-7b.

15. *Trollius chinensis* ‘Golden Queen’
Trollius are fantastic cuts for early summer and sturdy additions to borders with moisture-retentive soil. I particularly love the rich shades of yellow in this cultivar and also those of *Trollius* x *cultorum* ‘Feuertroll’. By deadheading, you can sometimes encourage a second flowering in autumn. 90cm.

16. *Thalictrum finetii*
Thalictrums, with their finely dissected foliage and delicate flowers, add textural interest to arrangements. At Beth’s we’re spoiled for choice, from heftily flowered *Thalictrum finetii* to the vibrant yellow flowers and glaucous foliage of *Thalictrum sphaerostachyum*. Most thalictrums thrive in moisture-retentive soil. 70cm-1m.

17. *Vernonia arkansana*
With wide, bright-purple flowerheads, this is not a plant for the subtle arranger, but its seedheads colour beautifully, providing interesting texture before they’re blown away by the wind. While they prefer moist soils, vernonias also perform well in average garden conditions. 2m. USDA 5a-8b.

18. *Tiarella wherryi*
Tiarella easily pairs with hellebores in the garden and the vase, and has a sweet, if ephemeral, scent. But unlike the hellebore it will flower well into the summer. While it prefers a humus-rich woodland position, once established it will tolerate dry shade as well. 25cm. AGM. RHS H5.

19. *Veronicastrum virginicum* ‘Diane’
A North American native from moist meadows. Veronicastrums provide interesting uprights for the flower arranger in soft shades of white, cream and pink. 1.2m. USDA 3a-8b.

20. *Podophyllum versipelle* ‘Spotty Dotty’
A leaf from ‘Spotty Dotty’ is as striking a focal point in an arrangement as a dinner-plate dahlia. Performs best in shaded, moist, rich soils. 40cm. AGM. RHS H4, USDA 5a-8b.

21. *Astrantia maxima* ‘Rosea’
Astrantias are long lasting in the vase and if you don’t already grow *Astrantia major,* you should add it to the garden immediately. However, my new favourite is *A. maxima* for its large, dusty pink flowers and its late flowering time. This cultivar has an even richer pink. Prefers a moisture-retentive soil. 60cm. RHS H7.

22. *Calamagrostis* x *acutiflora* ‘Eldorado’
A variegated grass with subtly coloured immature flower plumes in greenish-mauve. Odd but wonderful. Tolerant of a variety of conditions if soil is well-drained. 1.8m.

23. *Miscanthus sinensis* ‘Rotsilber’
By late summer, plumes of miscanthus become an indispensable addition to arrangements. Some have interesting colours when the flowerheads are immature, and others provide good foliage. I used ‘Rotsilber’, ‘Ferne Osten’, and ‘Silberfeder’ most often. 1m. RHS H6.

24. *Cyclamen hederifolium*
No need to get down on your knees to admire the flared flowers and showy foliage of *C. hederifolium* if you put a few together in a bud vase or small dish with a spiked flower frog. Cyclamens happily naturalise through the border, but are especially beautiful in a grassy, bulb-studded woodland walk, as at Beth’s. 12cm. AGM. RHS H5, USDA 5a-9b.

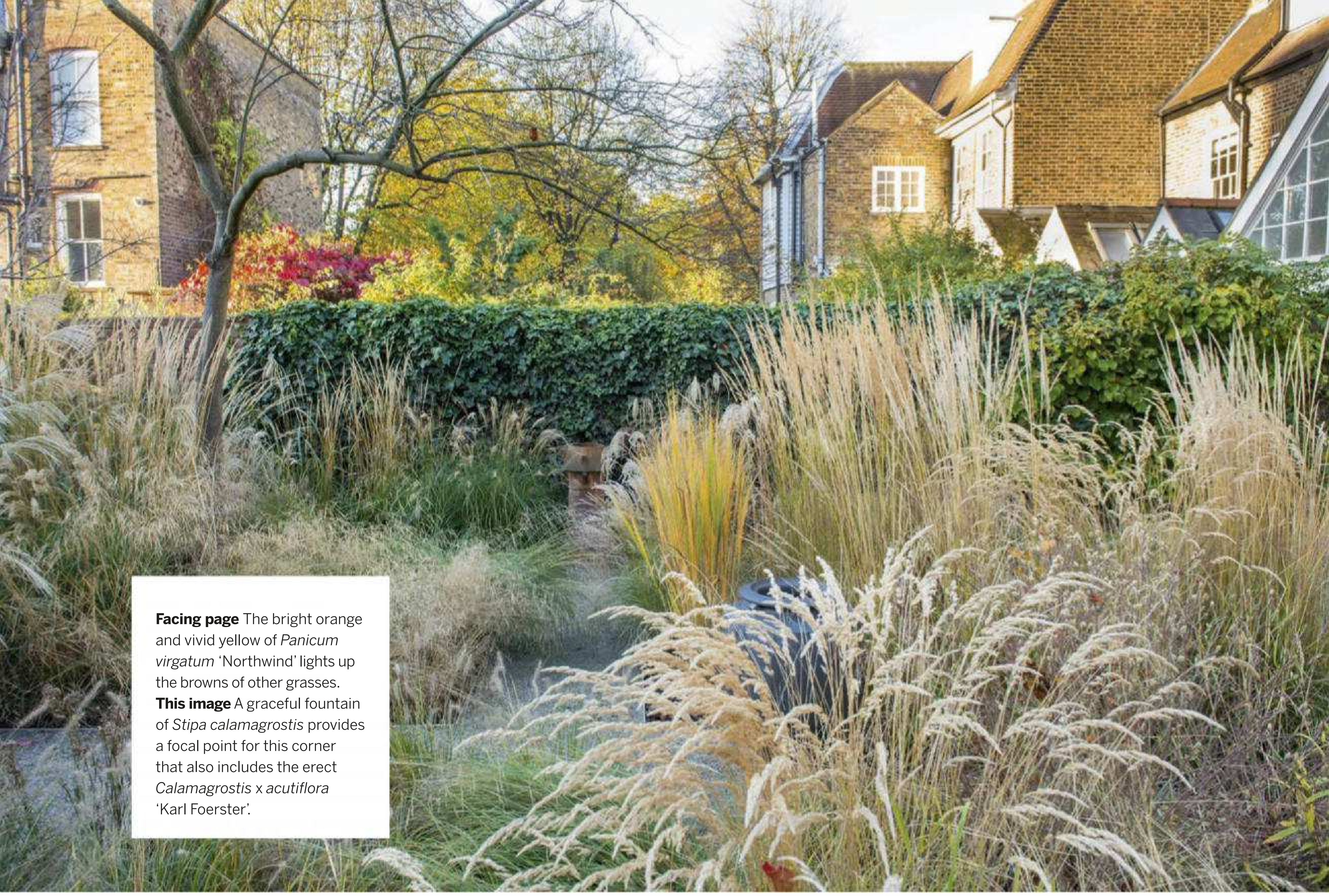
Grasslands

Ornamental grasses and a geometric path create a calm space in this London garden designed by Sophie Walker

WORDS **NATASHA GOODFELLOW**
PHOTOGRAPHS **BENNET SMITH / MARIANNE MAJERUS**

IN BRIEF

What Small garden with formal design and ornamental grasses.
Where West London.
Size 225 square metres.
Soil River terrace gravel.
Climate Temperate with warm summers and cool, damp winters.
Hardiness zone USDA 8.



Facing page The bright orange and vivid yellow of *Panicum virgatum* 'Northwind' lights up the browns of other grasses. **This image** A graceful fountain of *Stipa calamagrostis* provides a focal point for this corner that also includes the erect *Calamagrostis* x *acutiflora* 'Karl Foerster'.

No lawn, no bright flowers and limited maintenance was the brief from Christopher and Sheila Richards when, in 2014, they asked Sophie Walker to redesign the garden of their west London home. Their once-pretty cottage garden had become increasingly shaded by trees they had planted 20 years earlier; the lawn had never amounted to much and, when honey fungus claimed a majestic acer and several fruit trees they decided it was time for a change.

Sophie's solution was radical. Using the clearance of the trees and the light that was let in as a starting point, she set out to create something completely different to what had gone before. "Unusually for London, the house is a 17th-century cottage and I wanted the garden to feel like a field or a meadow," she says, "very soft and engaged with the wind and the sky." Sophie decided that ornamental grasses, with their swaying forms, were the answer.

Now fountains of miscanthus, clouds of deschampsia and stands of *Calamagrostis* x *acutiflora* rustle and swish, animated by the breeze and the light. Taller grasses such as *Miscanthus sinensis* 'Silberfeder' and *M. sinensis* 'Professor Richard Hansen' are situated further from the house, while lower-growing species

▷

GRASSES FROM THE GARDEN

1. ***Bothriochloa bladhii*** Delicate looking grass, produces masses of silvery pinkish flowers to create a light and airy effect. Beautiful autumn foliage. 1.2m.
2. ***Panicum virgatum* 'Northwind'** Distinctive vertical habit and wide, blue-grey foliage that turns yellowy orange in autumn. 1.8m. RHS H6, USDA 5a-9b†.
3. ***Miscanthus sinensis* 'Flamingo'** Feathery inflorescences that open pink and take on a silvery colour in late autumn. 2m. AGM*. RHS H6, USDA 5a-9b.
4. ***Chasmanthium latifolium* 'Golden Spangles'** A beautiful grass with arching stems that bear flattened, aubergine-tinged flowers. 1m. USDA 3a-8b.

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*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available.

Facing page The garden celebrates the beauty of decay with grasses that turn golden and bronze in autumn and provide movement from the constant play of the wind.

This image The scarlet leaves of the *Parrotia persica* are a focal point in autumn, drawing visitors through the garden.

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▷ such as *Eragrostis spectabilis* mingle with herbs by the back door. The space now feels free and open, yet mysterious. The same stands of grass that appear so ethereal in the sunlight also act as effective screens, concealing parts of the garden at first glance.

To discover them, you must follow the angular, aluminium-edged path, a stark contrast to the tickling grasses around it. “I like the idea that you go into a garden to have a journey of some sort, even if it’s to come back to where you started from,” says Sophie. “You could walk anywhere across the lawn before, but this garden helped me learn the power of the path; that the garden maker can set out that journey and give that direction.”

The owners are delighted with the result, describing it as mesmeric. The path is proving a revelation too, especially for self-confessed ‘geometry nerd’ Christopher, who walks in the garden every morning. “I like to vary my route, though,” he smiles. “I get up and think ‘Today I will go this way, and see where it leads’.” ❑

USEFUL INFORMATION
Find out more about Sophie’s work at **sophiewalkerstudio.com**

GRASSES FROM THE GARDEN (continued)

5. *Stipa calamagrostis* Show-stopping grass with masses of long, fluffy, silvery-white flowers that mature to a biscuity buff colour. 1m. RHS H4, USDA 4a-9b.

6. *Pennisetum alopecuroides* ‘Herbstzauber’ Attractive grass with fluffy white flower plumes that likes a sunny, well-drained spot. 1.2m. RHS H3, USDA 6a-9b.

7. *Miscanthus sinensis* ‘Adagio’ Elegant, low-growing miscanthus that takes on a glorious orange and yellow autumnal colour. 1.5m. AGM. RHS H6, USDA 5a-9b.

8. *Deschampsia cespitosa* Dark-green leaves with feathery panicles of silvery-purple flowers on arching stems. 75cm. RHS H6, USDA 4a-9b.

I'VE LEARNED THE POWER OF THE PATH; THAT THE GARDEN MAKER CAN SET OUT THE JOURNEY

MAINTAINING A GRASS GARDEN

Deciduous grasses need little maintenance. Prune annually every spring and divide clumps when they become too large. Pests and diseases are rarely a problem.

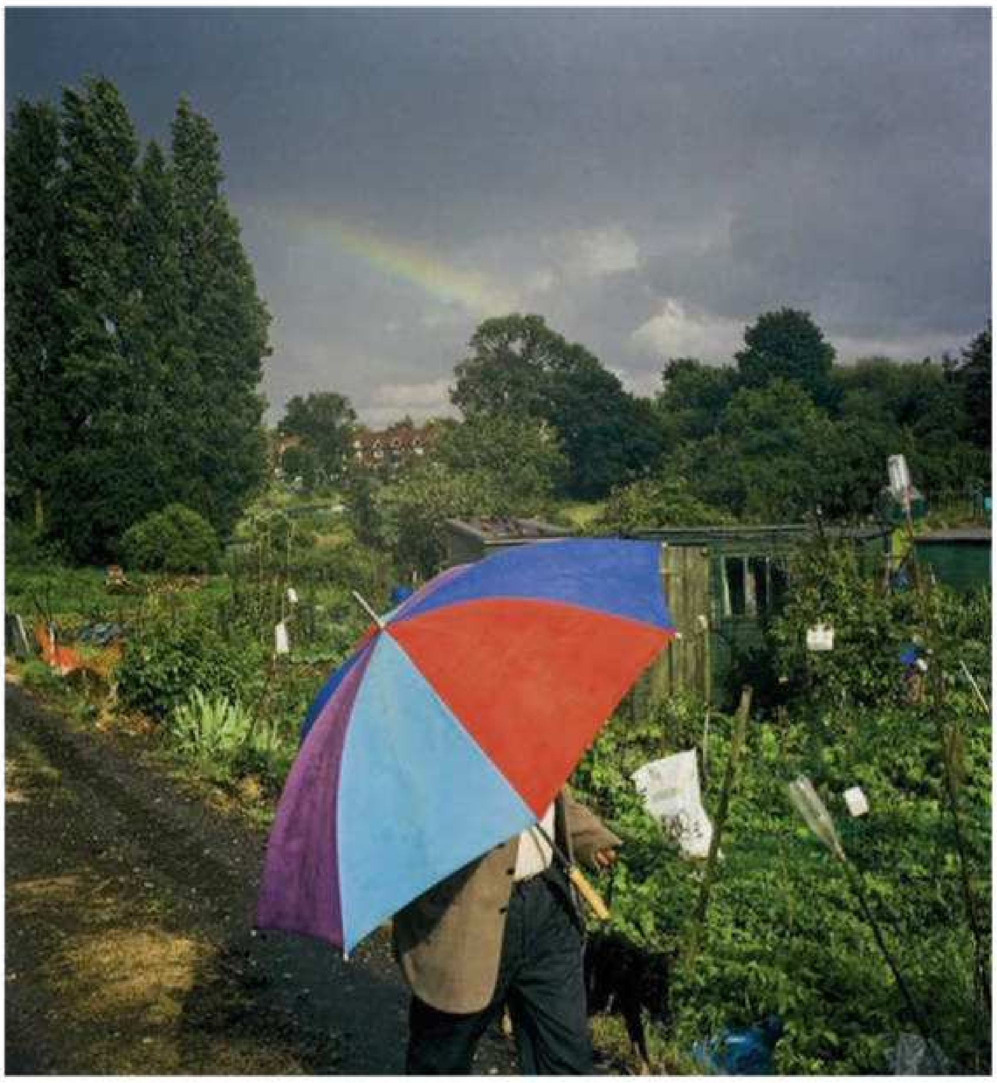
Prune, cut or strim grasses to just above emerging new growth in mid to late March. The cut stems can either be composted or laid on the beds as a mulch; a top dressing of general fertiliser (at approximately 50g per square metre) will help feed the new growth.

Choose grasses that have a caespitose or clump-forming habit rather than grasses that are spreading, as this will ease management.

To divide congested clumps dig up the plant between March and May then split using a spade – or even a knife if the roots are very tough. Pot up to grow on if small or replant the division immediately.

VAUGHN SILLS, *JAMES COX, OGLETHORPE COUNTY, GEORGIA*, 1987. © 2018 JAMES COX.

When photography was introduced to the public in 1839, it immediately began to displace the record-making function of other art forms, such as drawing and painting. At the time, photographs seemed to be a direct transcription of reality, precisely recording what was put in front of the camera or in contact with the photographic materials. In creating these early transcriptions, it is not surprising that the first photographers turned to their gardens for inspiration. The earliest processes worked best when the photosensitive surface was fresh or still wet. They also required long exposures to an intense source of light. Thus, photographers engaged with subject matter found in their own backyards since those spaces were close to their darkrooms, provided abundant light for their compositions, ▷



ANDREW BUURMAN, *UNTITLED, BIRMINGHAM, UK*, 2004. FROM THE SERIES ALLOTMENTS. © ANDREW BUURMAN. COURTESY GEORGE EASTMAN MUSEUM.

This page

Above James Cox, photographed by Vaughn Sills, demonstrates the resourcefulness of gardeners, recycling old paint cans and animal troughs as planters in his Georgia garden in 1987.

Right The British tradition of allotment growing is celebrated in Andrew Buurman's series of portraits Allotments from 2004.

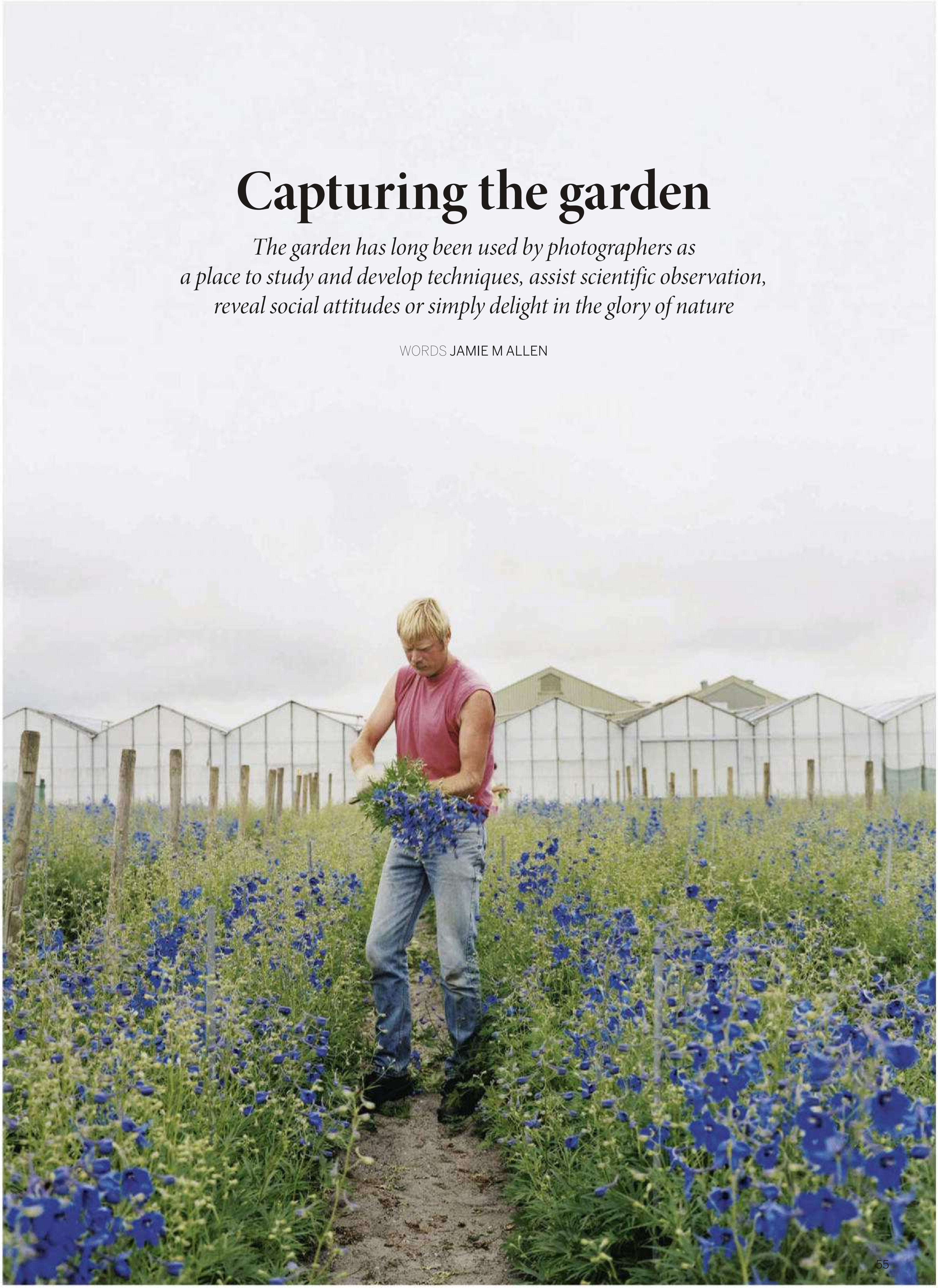
Facing page

Noor Damen's portrait of a worker harvesting delphiniums in the Netherlands in 2000 captures the commercial side of flower growing.

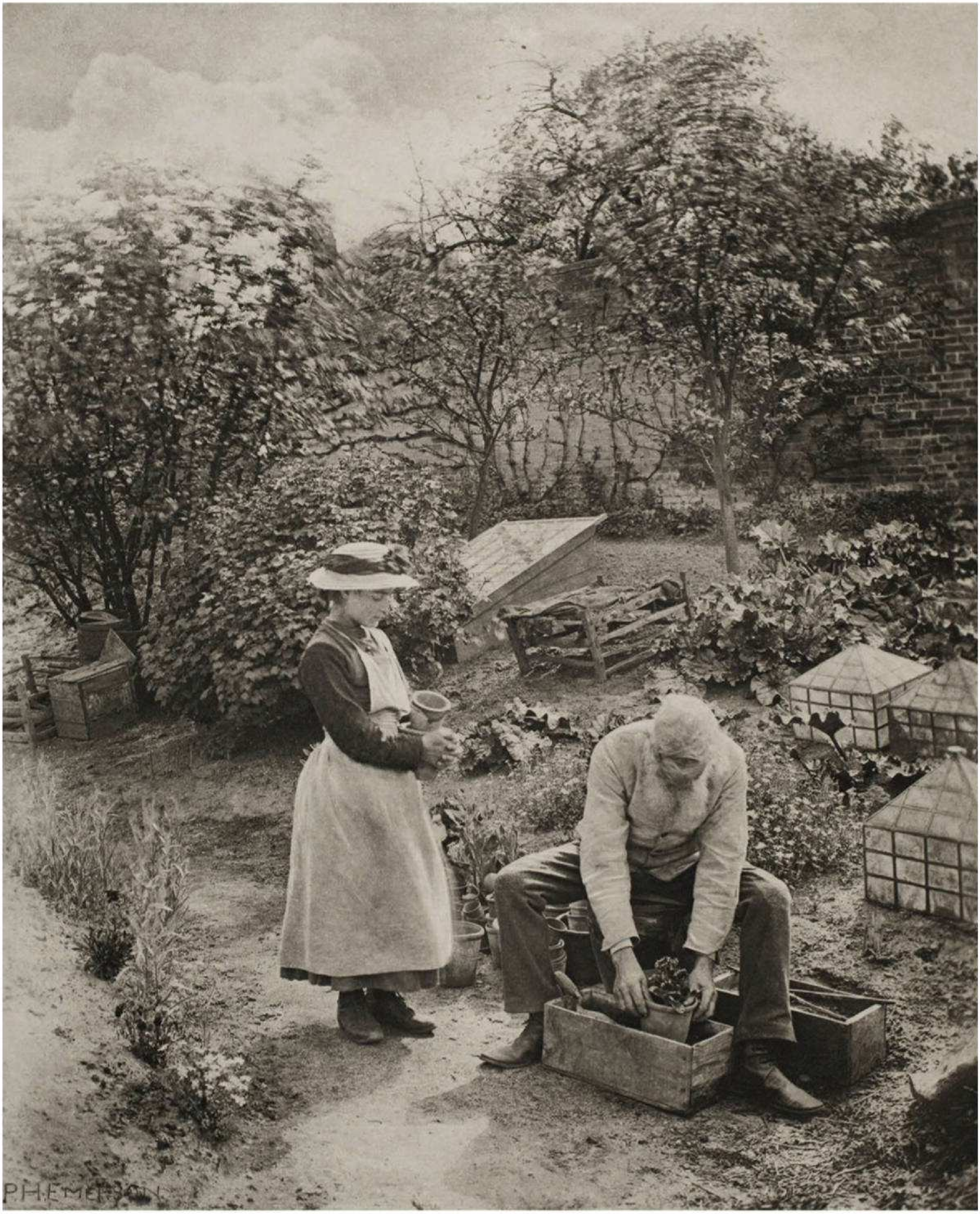
Capturing the garden

The garden has long been used by photographers as a place to study and develop techniques, assist scientific observation, reveal social attitudes or simply delight in the glory of nature

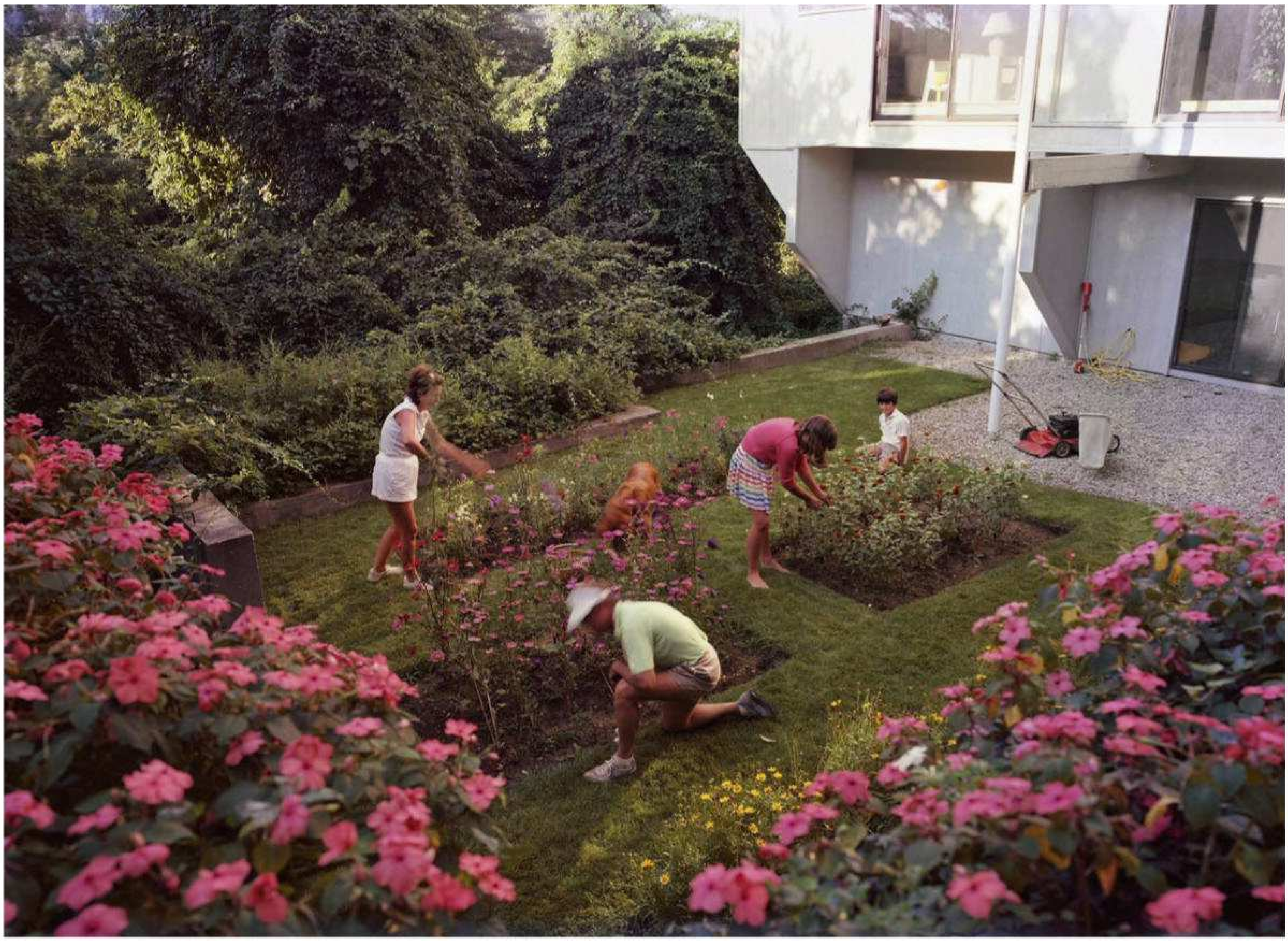
WORDS JAMIE M ALLEN



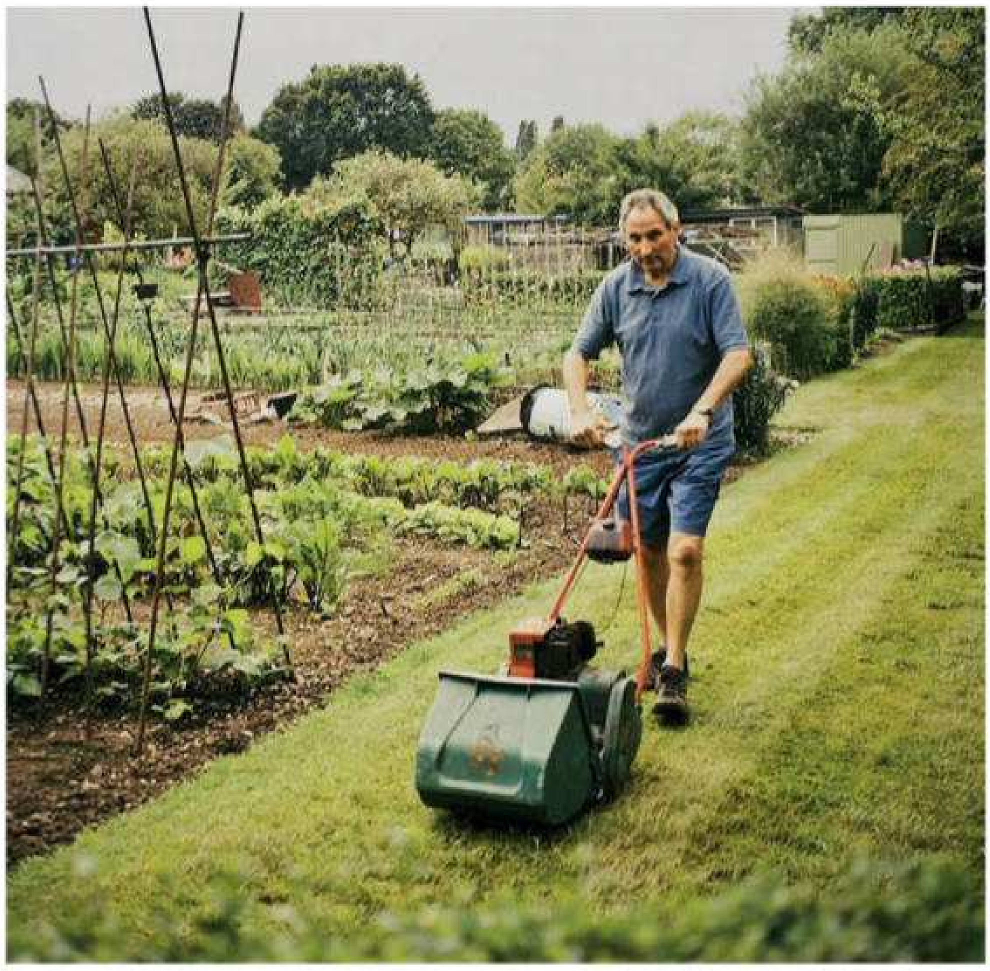
NOOR DAMEN, *DELPHINIUM AZUL*, 2000, COURTESY VAN KRANENDONK, DER HAAG.



PETER HENRY EMERSON. *A GARDEN END (SUFFOLK)*, CA. 1886. COURTESY GEORGE EASTMAN MUSEUM, GIFT OF ALDEN SCOTT BOYER.



TINA BARNEY, *THE GOFF FAMILY GARDENING, WESTERLY, RI*, 1982. © TINA BARNEY. COURTESY PAUL KASMIN GALLERY, NEW YORK.



ANDREW BUURMAN, *UNTITLED, BIRMINGHAM, UK*, 2004, FROM THE SERIES ALLOTMENTS. © ANDREW BUURMAN. COURTESY GEORGE EASTMAN MUSEUM.

▷ and often contained botanical specimens that could be used to test the light sensitivity of the chemistry.

The photography pioneer William Henry Fox Talbot's first experiments with light-sensitive silver salts recorded the details of plant species. A botanist from a young age, Fox Talbot went on to develop the basic principles for most of the paper-based processes that were popular in the 19th and 20th centuries, in particular the concept of using one negative to make multiple positive prints. It was, however, his insistence that his images were not made by his own hand, but by 'Nature's hand', that paved the way for the multitude of uses and understandings that have been applied to photography over its nearly 200-year history.

In his 'Brief Historical Sketch of the Invention of the Art', published as part of his illustrated book *The Pencil of Nature* (1844), Fox Talbot recalls his own failed attempts to make sketches using a camera lucida and camera obscura while on holiday in Italy, noting that drawing in a way required not only skill, but also patience for an amateur to make even a 'mere ▷

This page

Above Tina Barney's 1982 portrait of the Goff family in their Rhode Island garden shows gardening as family pastime.

Left Established in 1949 the Upland Allotments in Birmingham, captured here by Andrew Buurman in 2004, are one of the UK's largest allotment sites.

Facing page

Peter Henry Emerson's *A Garden End (Suffolk),* ca 1886, was part of his larger photographic survey of rural life and traditions in East Anglia in the 19th century.

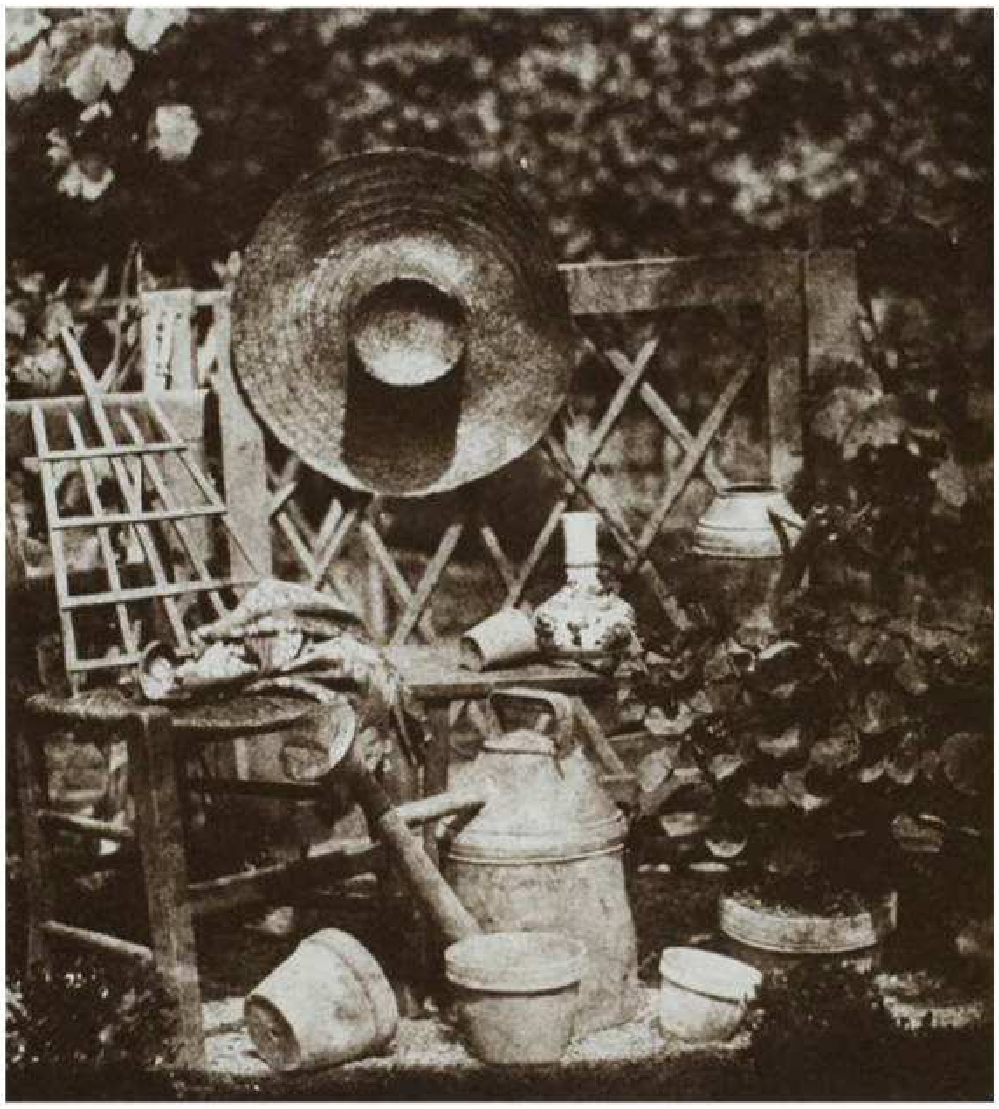
SHERON RUPP. *UNTITLED, NORTHAMPTON, MA*, 2004. © 2018 SHERON RUPP

▷ souvenir of the scene'. In contrast, photography had many possible uses: as a method of reproduction that was faster and easier than the printing processes of the time; as a means of cataloguing collections of objects both individually and en masse; as a technique for creating portraits and landscapes; as a way of recording discoveries made through a microscope; and as a method for documenting all of the details of nature, whether they be the branches of a tree, the veins of a leaf, or the structure of a dragonfly wing – all without the need for an artist's intervention.

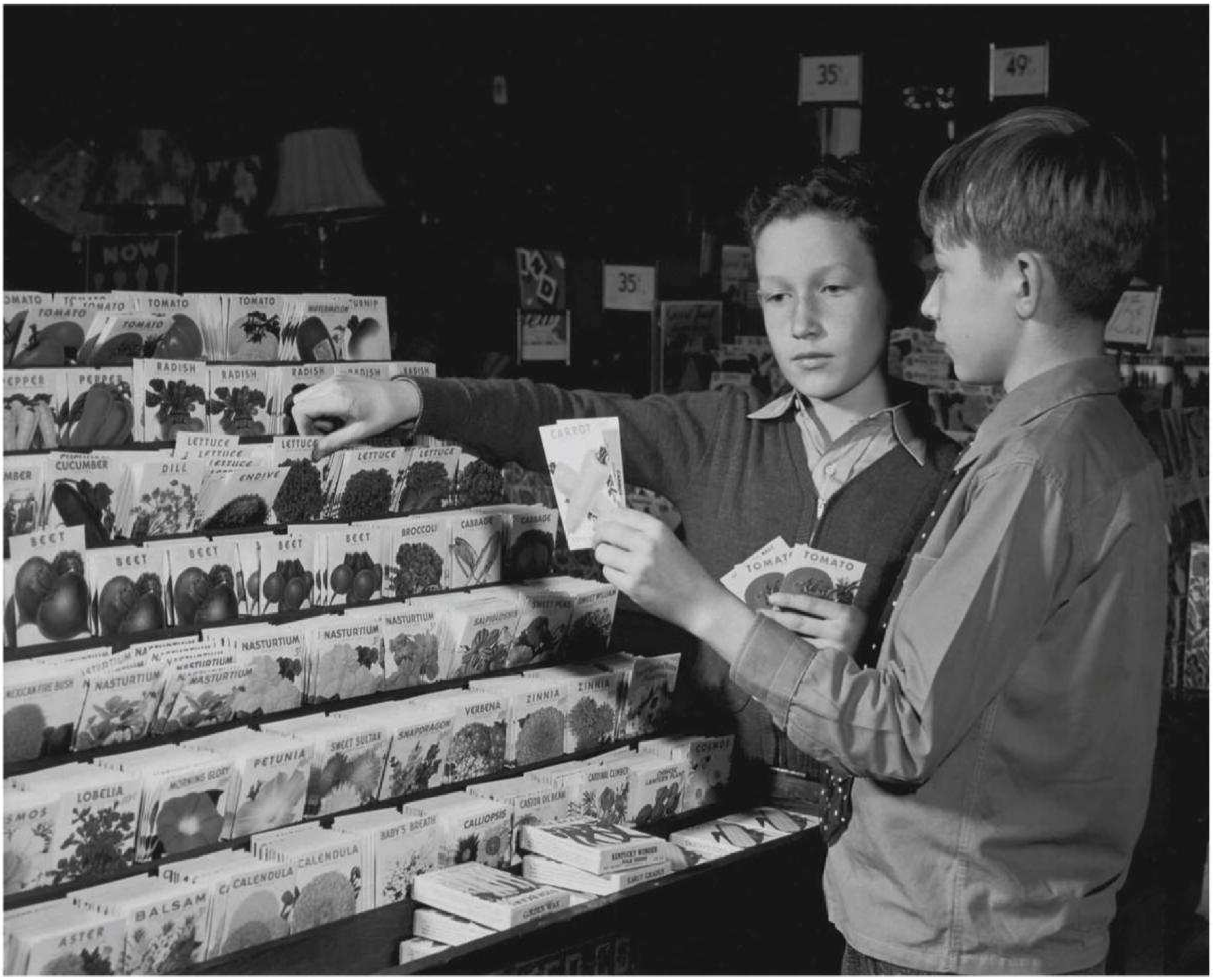
Early photographs reflected this myriad applications, many of which relied on existing artistic and scientific conventions, and the garden appeared across all of them. Other uses quickly followed, including portraiture – one of the most popular – which allowed people to obtain more detailed likenesses without the expense of a painted portrait or silhouette. Meanwhile, photographers turned their cameras to traditional

This page
Above A solitary gardener in Northampton, Massachusetts, seems engrossed in his work in this portrait by Sheron Rupp, 2004.

Right In his *composition au chapeau*, ca. 1847, the French photographer Hippolyte Bayard has arranged the objects – a straw hat, terracotta pots, and water cans – with great care and familiarity. They're clearly well used suggesting that Bayard might also have been a gardener.



HIPPOLYTE BAYARD. COMPOSITION AU CHAPEAU, CA. 1847. COURTESY GEORGE EASTMAN MUSEUM.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PETUNIA
MORNING GLORY
LOBELIA
COSMOS
CASTOR OIL BEAN
BABY'S BREATH
CALLIOPSIS
KENTUCKY WONDER
CALENDULA
BALSAM
ASTER
CARROT

ANN ROSENER, *VICTORY GARDENS—FOR FAMILY AND COUNTRY*, FEBRUARY 1943. COURTESY GEORGE EASTMAN MUSEUM.

LONNIE GRAHAM, *HARRY NOISETTE AT THE GARDEN OF ENLIGHTENMENT, WILMOT FRASER ELEMENTARY SCHOOL, SPOLETO, CHARLESTON, SC*, 2002. © 2018 LONNIE GRAHAM.

genres associated with painting, particularly landscape and still life, allowing for an expanded understanding of both mediums.

Photography increased visual literacy during the industrial age, as society embraced the reproducibility of images. In the last century, countless technological changes have made photography an integral part of both our culture and individual lives. Now with the prominence of digital photography, photographers often use the medium to re-establish our connection to the natural world in ways that reflect this new, photographic reality. □

• Excerpt from *The Photographer in the Garden* (Aperture, £40) with introduction by Jamie M Allen, associate curator at the George Eastman Museum, New York and picture commentaries by Sarah Anne McNear of the Aperture Foundation.

This page

Above Victory Gardens were first established in the USA to help the war effort during the First World War. In 1943 Ann Rosener made a series of photographs for the Office of War Information to publicise the scheme's revival for a new war.

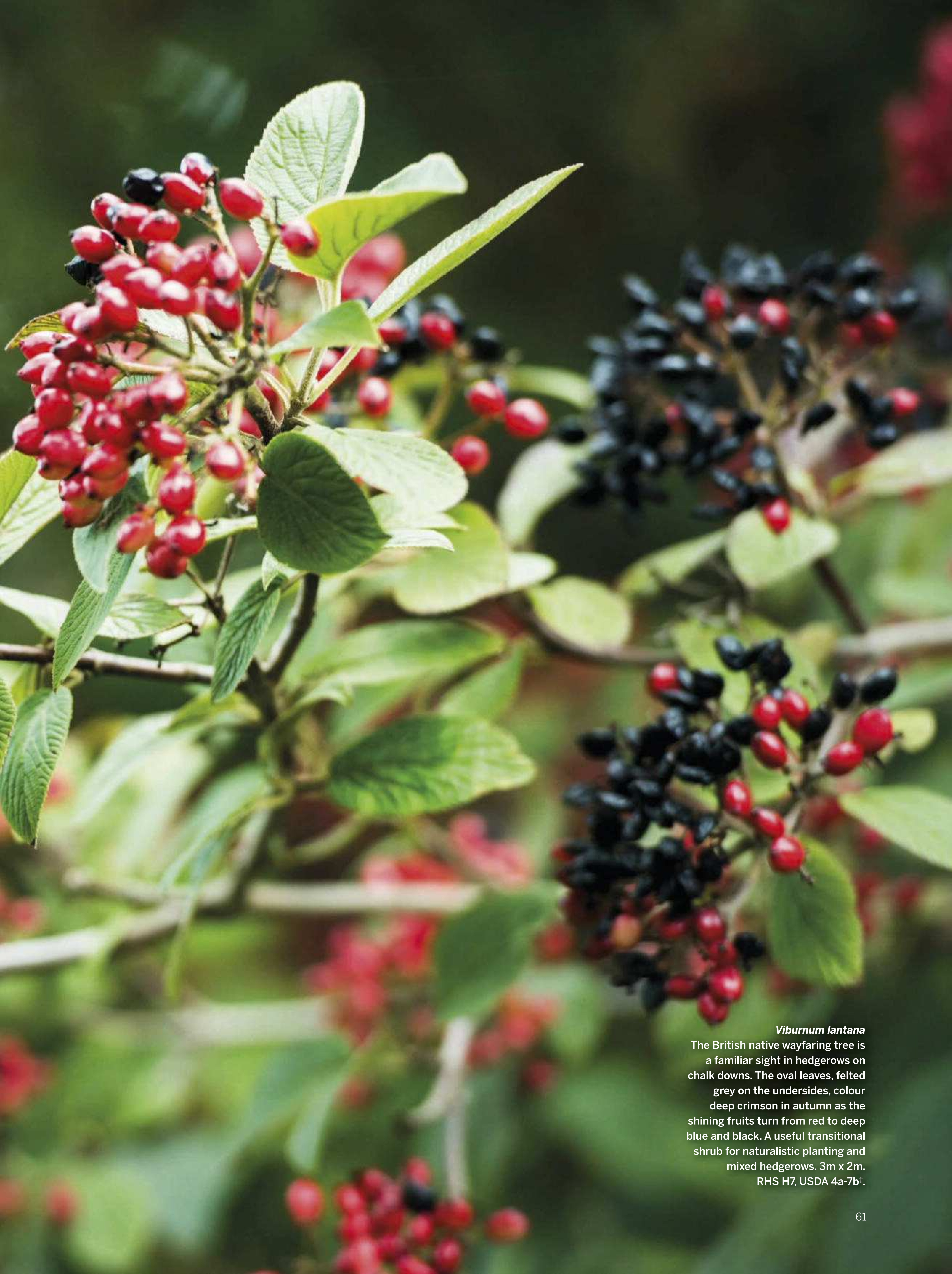
Left At Fraser Elementary School, near Charleston, South Carolina, the garden became a 'classroom' that both fed and educated the children of what was a struggling school on the verge of closure. This image by Lonnie Graham (2002) shows Harry Rosette, who worked on the project.

VIBURNUM

Of all the plants grown for their late-season foliage colour or berries, hard-working viburnums can hold their own

WORDS **ANDY McINDOE**

JOANNA KOSSAK / THE GARDEN COLLECTION / FP



Viburnum lantana
The British native wayfaring tree is a familiar sight in hedgerows on chalk downs. The oval leaves, felted grey on the undersides, colour deep crimson in autumn as the shining fruits turn from red to deep blue and black. A useful transitional shrub for naturalistic planting and mixed hedgerows. 3m x 2m. RHS H7, USDA 4a-7b†.

Viburnums are such versatile shrubs, and they feature in so many gardens, that they are easily taken for granted. We all have our favourites, and our preferences may be based on fragrance, flowering season, foliage (evergreen or deciduous) or just plain availability. It is easy to overlook their enduring contribution: these are hard-working plants, most of which have more than one season of interest. Flowers are often followed by colourful fruits and many deciduous varieties colour brilliantly in autumn, often putting on a more impressive display than they did earlier in the year.

I first came across the birchleaf viburnum, *Viburnum betulifolium,* at Llanover Garden in Monmouthshire. Llanover is a treasure trove of choice trees and shrubs. On an autumn day, this particular viburnum was an arresting sight, its arching branches weighed down with abundant, glistening clusters of translucent, ruby fruits. No leaves, just jewels on the branches.

Viburnum betulifolium is too big for many gardens, but *Viburnum opulus* 'Compactum' is no less impressive. A smaller form of the British native guelder rose, its loose clusters of shining, spherical fruits start to colour in late summer and persist until after the leaves have fallen. The foliage departs in a blaze of glory: scarlet, flame and gold. As much as I love the so-called snowball, *Viburnum opulus* 'Roseum', with its impressive spring flower clusters, is a one-hit wonder: no autumn leaf colour and no berries.

Hardy evergreen shrubs that remain modest in size are always at a premium, hence the enduring popularity of *Viburnum davidii* as a landscape plant. Because of its extensive use in commercial projects, this superb evergreen is often shunned by gardeners and designers. Few shrubs have such handsome foliage, however, and if you select female plants they produce spectacular blue-black fruits. Buy plants when they are in fruit in autumn and winter and pair with a male pollinator for reliable results.

I remember showing *Viburnum* 'Le Bois Marquis' at the RHS Chelsea Flower Show a few years ago, but I can't say that it generated very much excitement. The foliage was a glossy dark green and handsome, but flowers were notably absent. Its two best seasons were still to come: summer flower clusters and wonderful autumn leaf colour with the bonus of berries. This compact evergreen deserves wider planting, but a young plant in a pot will never show its real potential.

This is true of many wonderful garden plants. You might pass a *Viburnum rhytidophyllum* in a pot in a nursery or garden centre without giving it so much as a second glance, but see a mature specimen in a large garden, with shining clusters of scarlet and black fruits displayed against deep-green leaves, and its value is clearly evident.

Perhaps it is because some viburnums, such as *Viburnum tinus* and *Viburnum* x *bodnantense*, are so widely planted that other notable species and cultivars are overlooked. Admittedly some are more particular about their growing conditions, which limits their use. *Viburnum furcatum* is an example of this. I came across this wonderful plant on a visit to RHS Garden Rosemoor in Devon. On a glorious autumn day, the garden was full of glowing enkianthus, stewartia, fothergilla, hamamelis and a host of other glorious shrubs that thrive on acid soil. For me, *Viburnum furcatum* was the star of the show. Those superb leaves, beautifully arranged on the branches, perfect despite the onset of rich autumn tints.

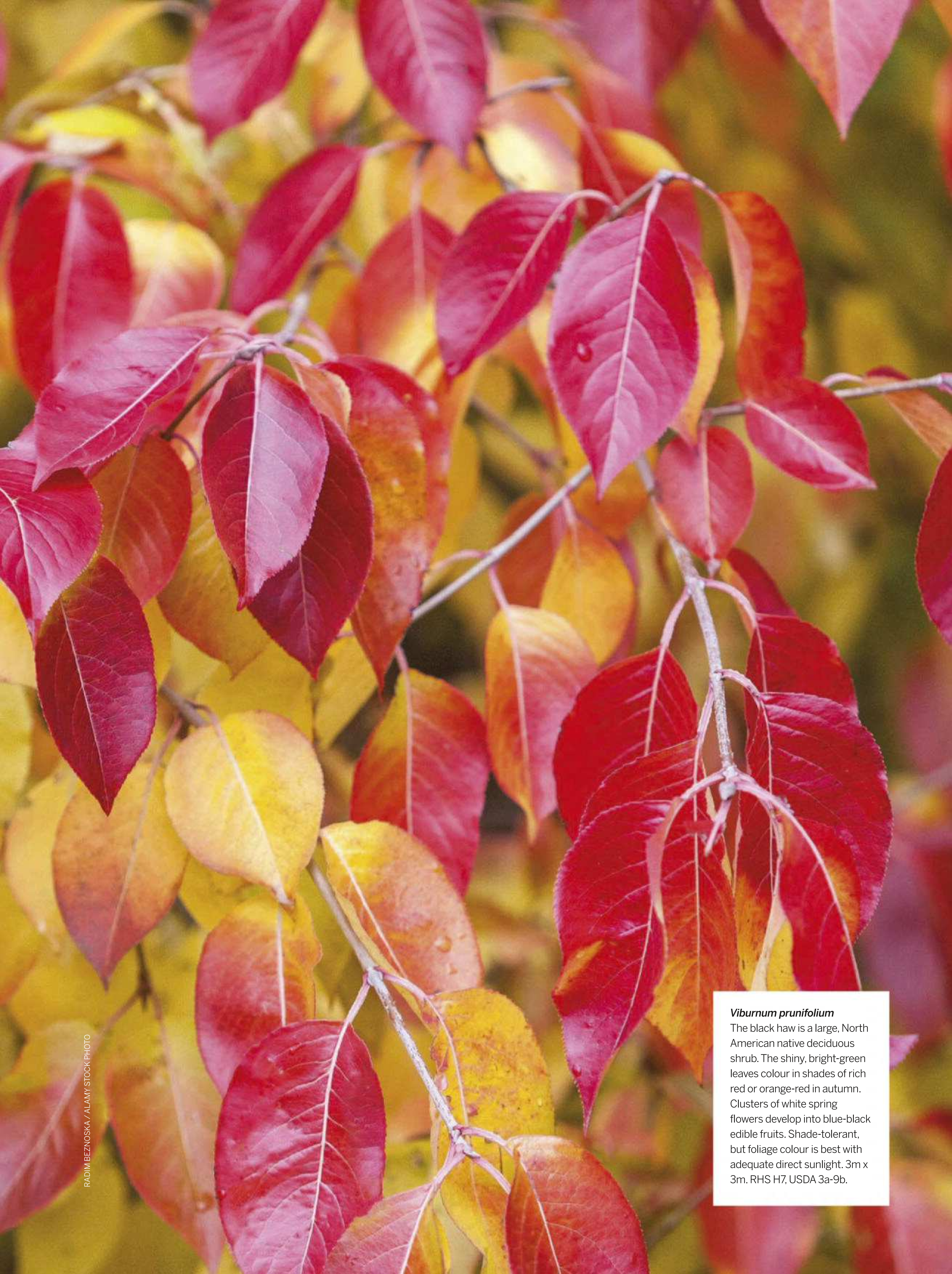
Autumn really is the most colourful season, and the longest, so it is worth planting for, and you can't go far wrong with viburnums. No flash in the pan colour, gone with the first strong wind, here. Viburnums deliver long-lasting autumn interest, an encore after earlier flowers. ❑

• Author Andy McIndoe is a writer, broadcaster and horiculturist. His recommendations for the best viburnums for autumn interest can be found over the next five pages.

PLANT PROFILE

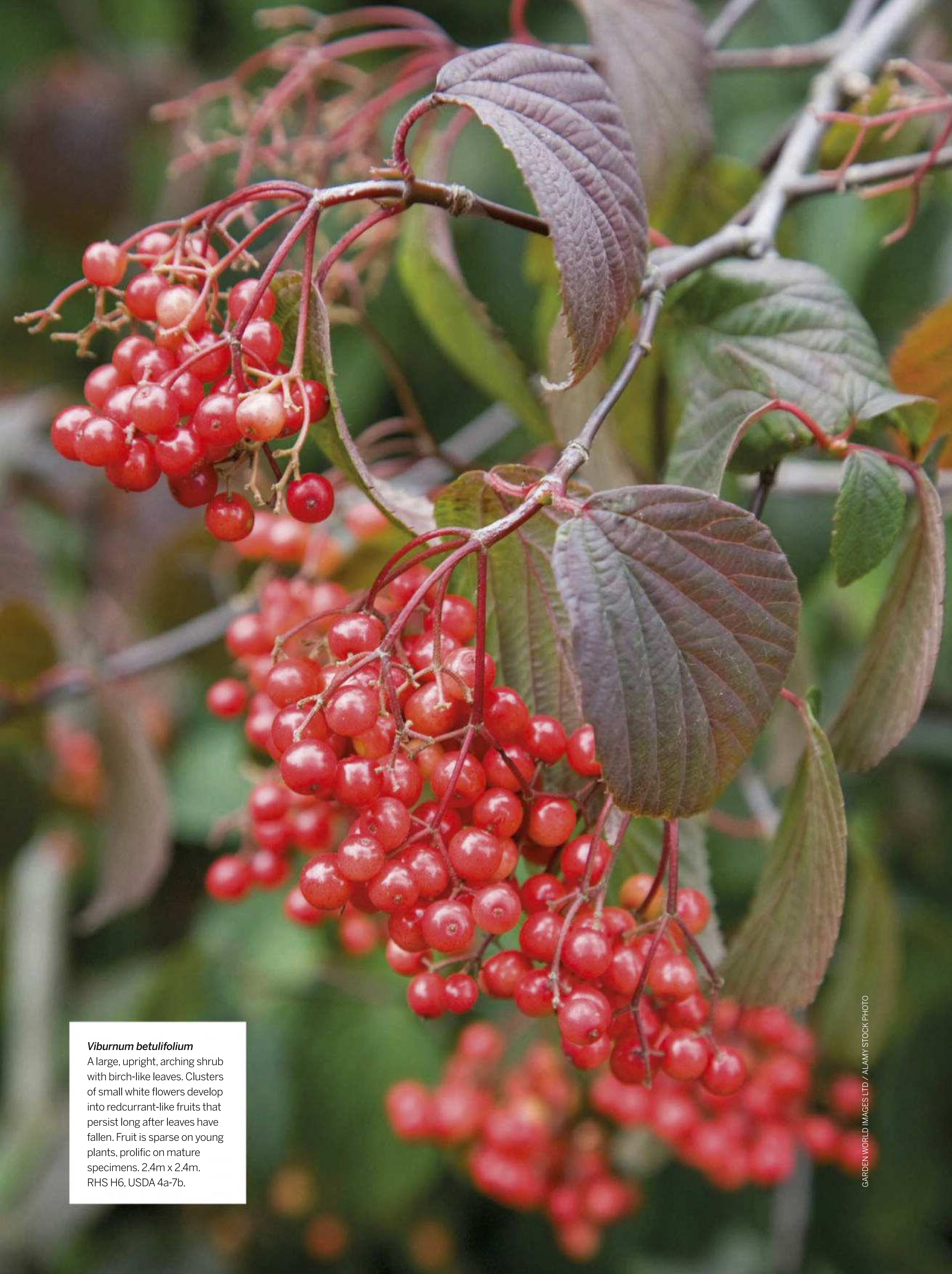
What Hardy evergreen and deciduous ornamental shrubs. Most are known by their botanical name, viburnum, although the group includes some plants known by common names, such as black haw, guelder rose and Japanese snowball.
Origins A genus of over 200 species, including some British and North American natives, distributed mainly across northern temperate regions. Some originate from South America, some from southeast Asia and some from Morocco.
Season Viburnums may be grown for their early season flowers, but they have the benefit of autumn foliage colour and fruits – a second season of interest.
Size Plants range from small compact shrubs, such as *Viburnum davidii* (75cm x 90cm), to small trees, such as *Viburnum sieboldii*, (3m x 2.4m).
Conditions Most viburnums are easy to grow, being hardy shrubs that thrive on most soils including clay. Several are particularly successful on chalk, while some have more specific requirements.
Hardiness Most are hardy throughout the UK even in cold winters. Depending on species hardiness ratings vary from RHS H5 (hardy to -15°C) to RHS H7 (hardy to below -20°C), and are suitable for gardens in USDA zones 3a-9b.

*Holds an Award of Garden Merit from the Royal Horticultural Society.
†Hardiness ratings given where available.



RADIM BEZNOSKA / ALAMY STOCK PHOTO

Viburnum prunifolium
The black haw is a large, North American native deciduous shrub. The shiny, bright-green leaves colour in shades of rich red or orange-red in autumn. Clusters of white spring flowers develop into blue-black edible fruits. Shade-tolerant, but foliage colour is best with adequate direct sunlight. 3m x 3m. RHS H7, USDA 3a-9b.



Viburnum betulifolium
A large, upright, arching shrub with birch-like leaves. Clusters of small white flowers develop into redcurrant-like fruits that persist long after leaves have fallen. Fruit is sparse on young plants, prolific on mature specimens. 2.4m x 2.4m. RHS H6, USDA 4a-7b.

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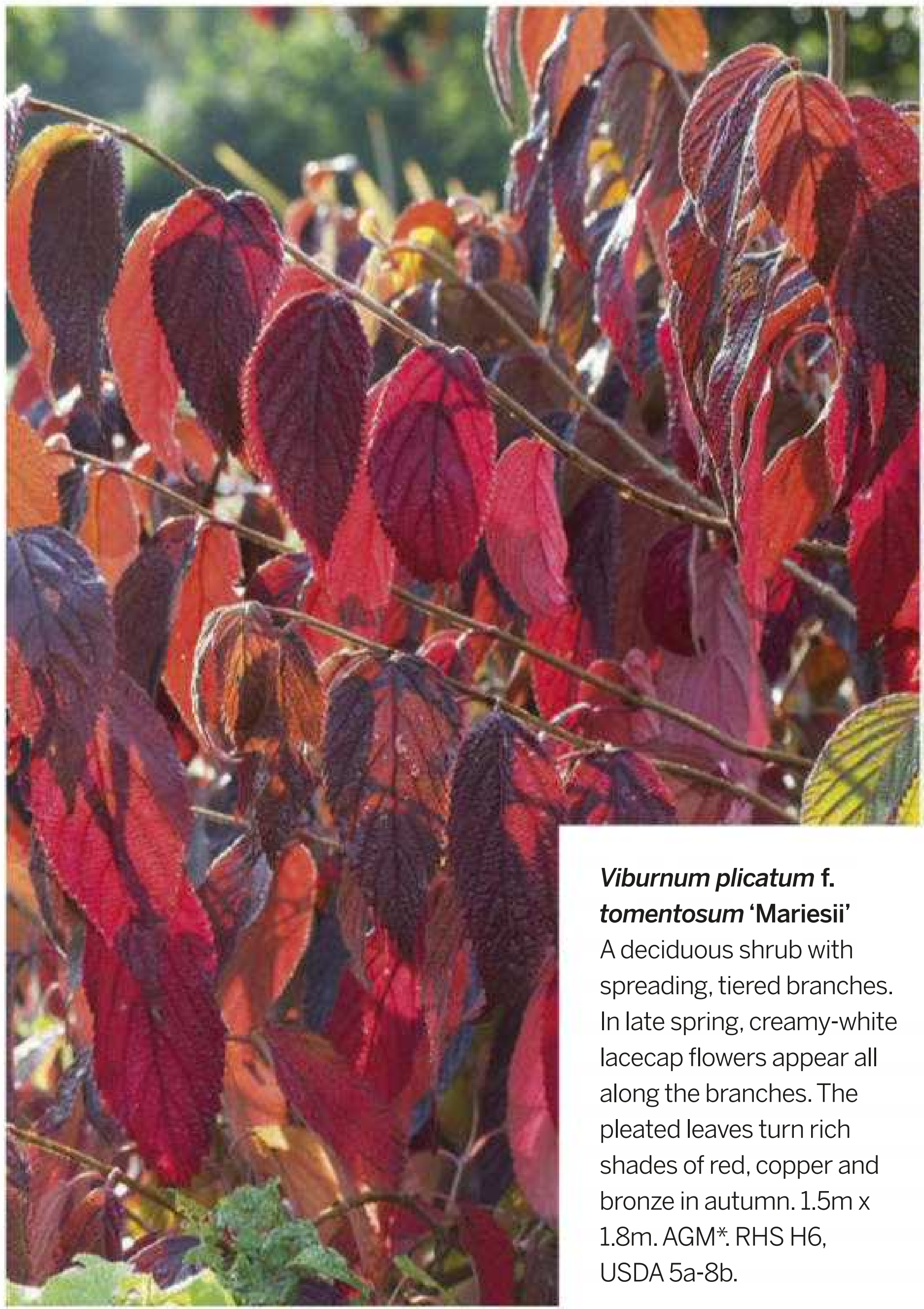
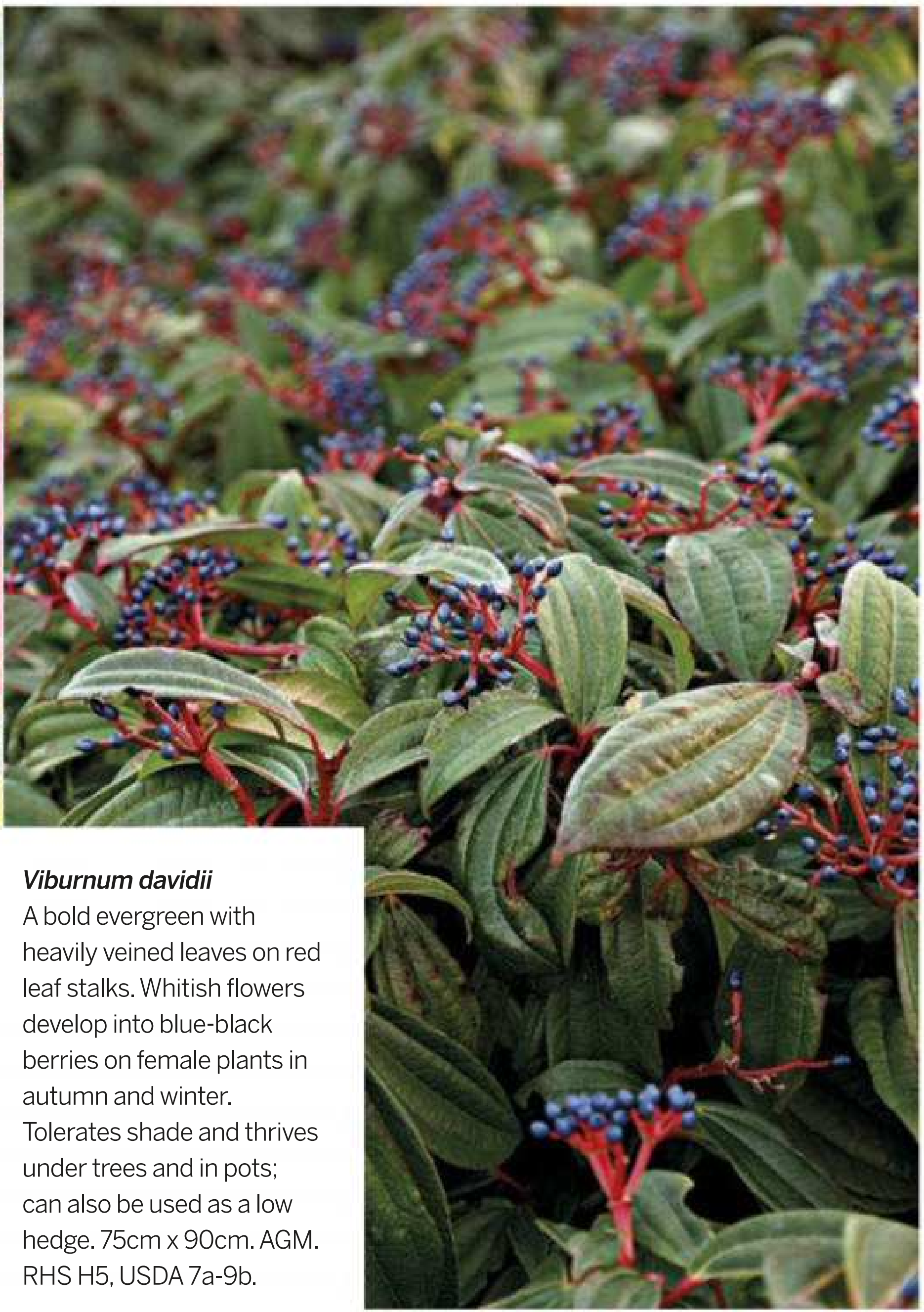
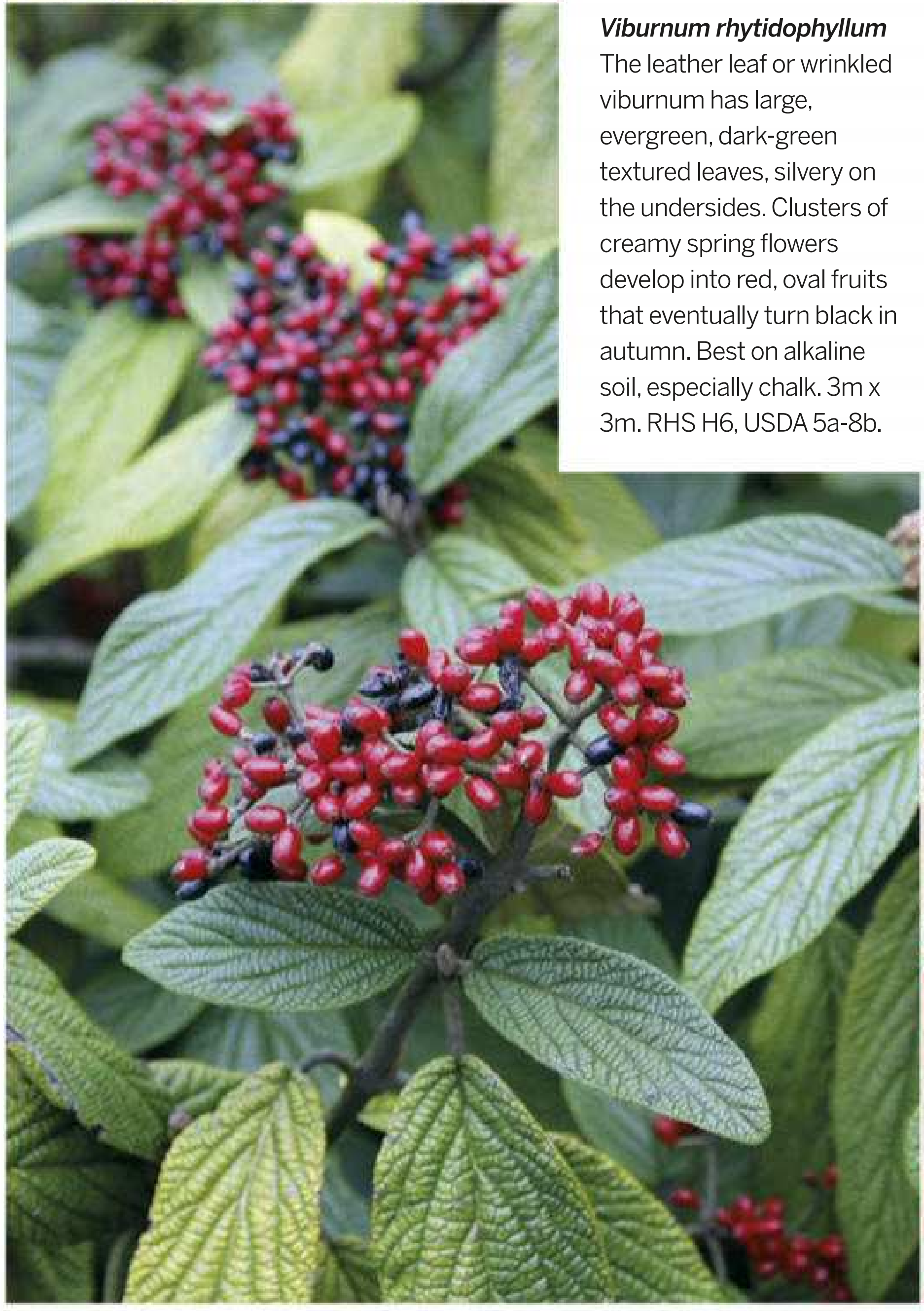


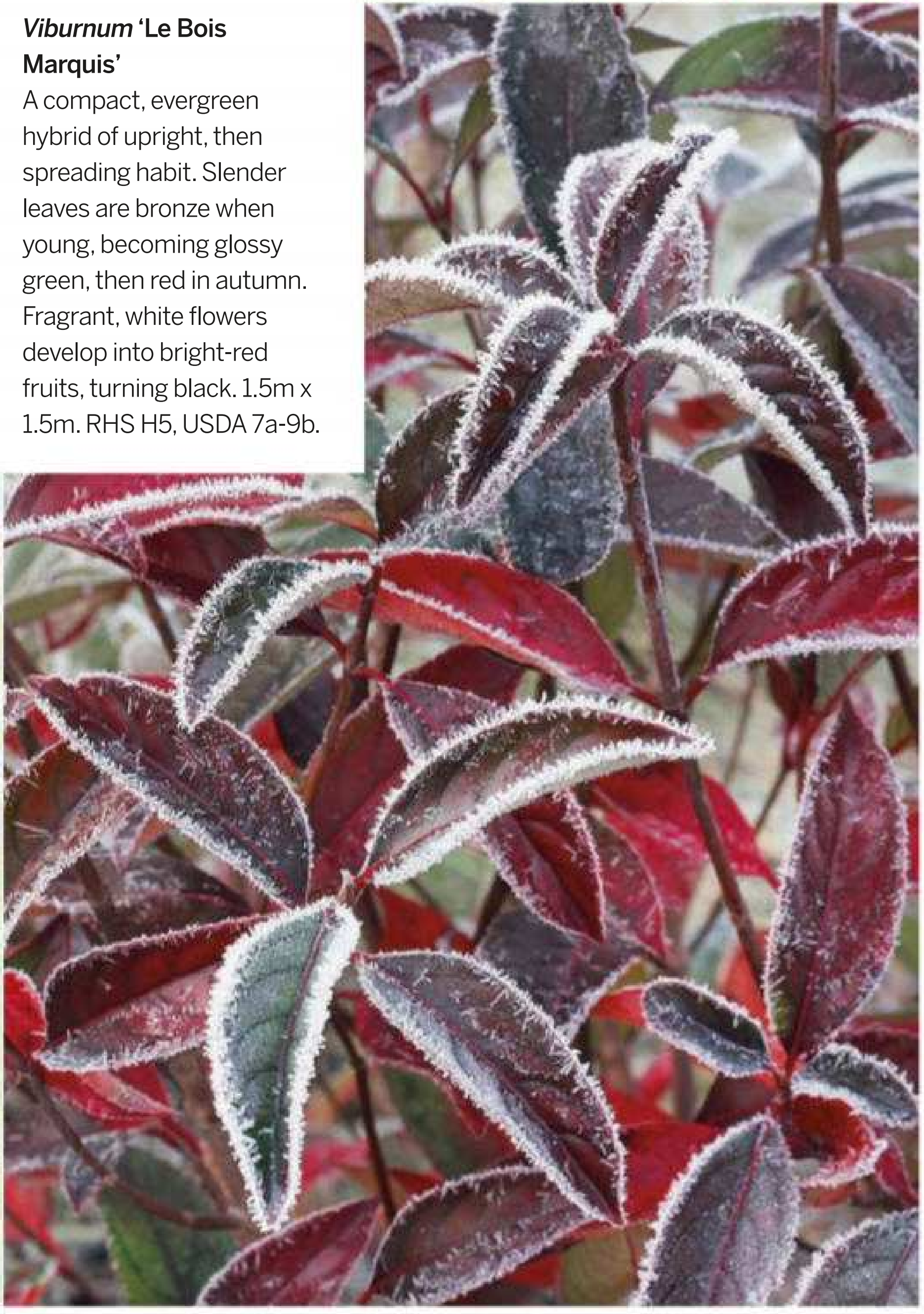
Viburnum plicatum f. _tomentosum_ 'Mariesii'
A deciduous shrub with spreading, tiered branches. In late spring, creamy-white lacecap flowers appear all along the branches. The pleated leaves turn rich shades of red, copper and bronze in autumn. 1.5m x 1.8m. AGM*. RHS H6, USDA 5a-8b.



Viburnum davidii
A bold evergreen with heavily veined leaves on red leaf stalks. Whitish flowers develop into blue-black berries on female plants in autumn and winter. Tolerates shade and thrives under trees and in pots; can also be used as a low hedge. 75cm x 90cm. AGM. RHS H5, USDA 7a-9b.



Viburnum rhytidophyllum
The leather leaf or wrinkled viburnum has large, evergreen, dark-green textured leaves, silvery on the undersides. Clusters of creamy spring flowers develop into red, oval fruits that eventually turn black in autumn. Best on alkaline soil, especially chalk. 3m x 3m. RHS H6, USDA 5a-8b.



Viburnum 'Le Bois Marquis'
A compact, evergreen hybrid of upright, then spreading habit. Slender leaves are bronze when young, becoming glossy green, then red in autumn. Fragrant, white flowers develop into bright-red fruits, turning black. 1.5m x 1.5m. RHS H5, USDA 7a-9b.

GARDEN WORLD IMAGES LTD / ALAMY STOCK PHOTO; REX MAY / ALAMY STOCK PHOTO X2; THE GARDEN COLLECTION/FP/NOVA PHOTOGRAPHIK

Viburnum furcatum
A lovely species from Japan and Taiwan. Large, rounded, veined, deep-green leaves turn crimson and orange in autumn. White, lacecap flowers in spring are followed by scarlet fruits in late summer. Needs neutral to acid soil, and, ideally, semi-shade. 1.8m x 1.5m. AGM. RHS H6, USDA 7a-9b.

***Viburnum plicatum* f. *tomentosum* 'Cascade'**
Spreading, layered branches are smothered with domed, lacecap flowerheads in late spring, followed by loose bunches of attractive red berries. A seedling of 'Rowallane', it is similar in habit to 'Mariesii'. 1.8m x 2.4m. AGM. RHS H6, USDA 5a-8b.

***Viburnum* 'Oneida'**
A hybrid raised in the USA. Upright in habit with fine textured foliage that turns gold and orange in autumn. Abundant, creamy-white, scented flowers are produced in late spring and occasionally later, followed by dark-red fruits that last into winter. 3m x 2.4m. RHS H6, USDA 5a-8b.

***Viburnum sargentii* 'Onondaga'**
Upright stems carry green, maple-like leaves, maroon when young and turning rich purple in autumn. The pretty lacecap flowers have purple-red buds and white, sterile florets. Hardy, and thrives on most soils. 1.8m x 1.2m. AGM. RHS H6, USDA 3a-7b.

JENNY LILLY / GAP PHOTOS; MARK HODSON PHOTOGRAPHY / ALAMY STOCK PHOTO; GKSFLORAPICS / ALAMY STOCK PHOTO; CHRISTA BRAND / GAP PHOTOS

Viburnum sieboldii
A large shrub or small tree from Japan. The heavily veined leaves are tinted bronze in spring and autumn, and emit a strong smell of bacon if crushed. Creamy-white, late-spring flowers are followed by pink fruits that turn a showy red, then eventually black. 3m x 2.4m. RHS H6, USDA 4a-7b.

***Viburnum opulus* 'Compactum'**
A compact guelder rose, excellent for wildlife. White, lacecap spring flowers are followed by redcurrant-like fruits in late summer that persist after the maple-like leaves have coloured flame red and fallen. Thrives on any soil. 1.5m x 1.5m. AGM. RHS H6, USDA 3a-8b.

FRÉDÉRIC TOURNAY / THE GARDEN COLLECTION/FP; JAN SMITH / GAP PHOTOS

Cultivation

Most viburnums are hardy, tolerant shrubs that are easy to grow on most soils. The majority thrive on clay and alkaline soils, but there are exceptions, such as *Viburnum furcatum*, which requires acid conditions. As with all long-term garden subjects, thorough ground preparation, including the incorporation of good garden compost or well-rotted manure prior to planting, aids establishment and the development of a healthy root system.

Most viburnums will be planted as three-litre, container-grown plants, although you may find larger specimens of the most popular forms, such as *Viburnum plicatum* f. *tomentosum* 'Mariesii'. These are usually a good investment as they bring maturity to new planting schemes and gain a year or two in growing time.

Watering the plant in the growing pot prior to planting and thorough watering after planting are essential, regardless of the time of year or the amount of natural rainfall.

Most viburnums require little in the way of pruning, except to remove dead and damaged wood. Many just need room to grow. Hard pruning after flowering will prevent the formation of fruit and may limit autumn leaf colour, which is better on mature foliage. As a rule, selective winter pruning of deciduous plants is best. Evergreens should be pruned lightly in spring, if necessary.

Several viburnums, including *Viburnum lantana* and *Viburnum opulus* 'Compactum', are excellent for rural settings and country garden schemes. They mix well with cultivars of *Sambucus*, *Crataegus* and *Cornus* as well as popular deciduous shrubs, such as *Philadelphus* and *Deutzia*. The latter have the benefit of summer flowers, usually after the viburnums, but they lack autumn colour and fruit, which the viburnums can supply.

Viburnum davidii works well under the dappled shade of deciduous trees with other evergreens, such as *Choisya*, *Sarcococca* and *Euonymus*. The blue-black berries on the female form of the viburnum are a long-lasting seasonal highlight.

Those viburnums that need space, such as *Viburnum plicatum* f. *tomentosum* 'Mariesii', make good planting partners for trees, especially birches. The horizontal branches and defined lines of the viburnum complement the slender stems and light branches of the birch, and the flower colour also highlights with the bark of the trees. 'Cascade' would be a good alternative for fruit rather than autumn foliage colour.

The British native, *Viburnum lantana*, is good with the double form of wild cherry, *Prunus avium* 'Plena', in a rural setting. Both have lovely autumn colour and both like chalk and clay soils.

Because there is such diversity within the genus, there is a viburnum to suit nearly every shrub-based planting scheme. The autumn colour of the foliage or the fruits may not be the main reason for planting, but it is a bonus and worth considering at the time of selection.

Where to see and buy

- **Burncoose Nurseries**
  Gwennap, Redruth,
  Cornwall TR16 6BJ.
  Tel 01209 860316,
  burncoose.co.uk
- **Majestic Trees**
  Chequers Meadow,
  Chequers Hill,
  Flamstead, nr St Albans,
  Hertfordshire AL3 8ET.
  Tel 01582 843881,
  majestictrees.co.uk
- **RHS Garden Hyde Hall***
  Creephedge Lane,
  Rettendon, Chelmsford,
  Essex CM3 8RA.
  Tel 01245 402113,
  rhs.org.uk
- **RHS Garden Rosemoor**
  Great Torrington,
  Devon EX38 8PH.
  Tel 01805 626824,
  rhs.org.uk

*National Collection holder.

HORTICULTURAL WHO'S WHO

KEN THOMPSON

The ecologist and gardening columnist on science communication, the peculiarities of plant biology, and why Hollywood might need a triffid technical consultant

WORDS **LIA LEENDERTZ** PORTRAIT **CHARLIE HOPKINSON**

Ken Thompson is sitting in his kitchen in Newton Abbot in Devon, looking out over a sea of rooftops and greenery, and musing about triffids. "If they did exist, they'd have to have a lot of fascinating biology in order to make them work. Plant senses and intelligence, movement, and, of course, they are carnivorous too." He thought about turning the topic into a book, an explainer of the science behind triffids, but until Hollywood creates a blockbuster revisiting triffids, publishers are not biting. "Though it's bound to happen and then I'll get the book out quick and be flown in to LA as triffid technical consultant, drinks by the pool and all that," he says. This knack for finding an accessible angle into serious science is Ken's forte, and has seen him write books on invasive species and biodiversity with such provocative titles as *Where Do Camels Belong?* and *Do We Need Pandas?* (to which the answer is a resounding no). Having worked as a plant ecologist at the University of Sheffield for 25 years, the impetus for this direction was years of academic study, and a frustration at what a closed circle academia can be. "We would spend years undertaking fascinating studies on plant ecology and then write up the results in papers," he explains. "The papers would be read by half a dozen other academics and that was that." It struck him that he had access to a rich vein that could be mined. "I realised that there was a lot of information about plants hidden away in scientific papers that the thoughtful gardener would like to hear about. I'd found a vacant niche." He approached *Organic Gardening* magazine and wrote a column along these lines, then started writing The Sceptical Gardener column in *The Telegraph*, always searching out relevant papers to translate for an interested but non-academic audience.

> MY BEST ADVICE FOR ANYONE CONCERNED ABOUT WILDLIFE IS THIS: JUST GROW PLANTS. IF YOU DO THAT, YOU ARE DOING ALL RIGHT

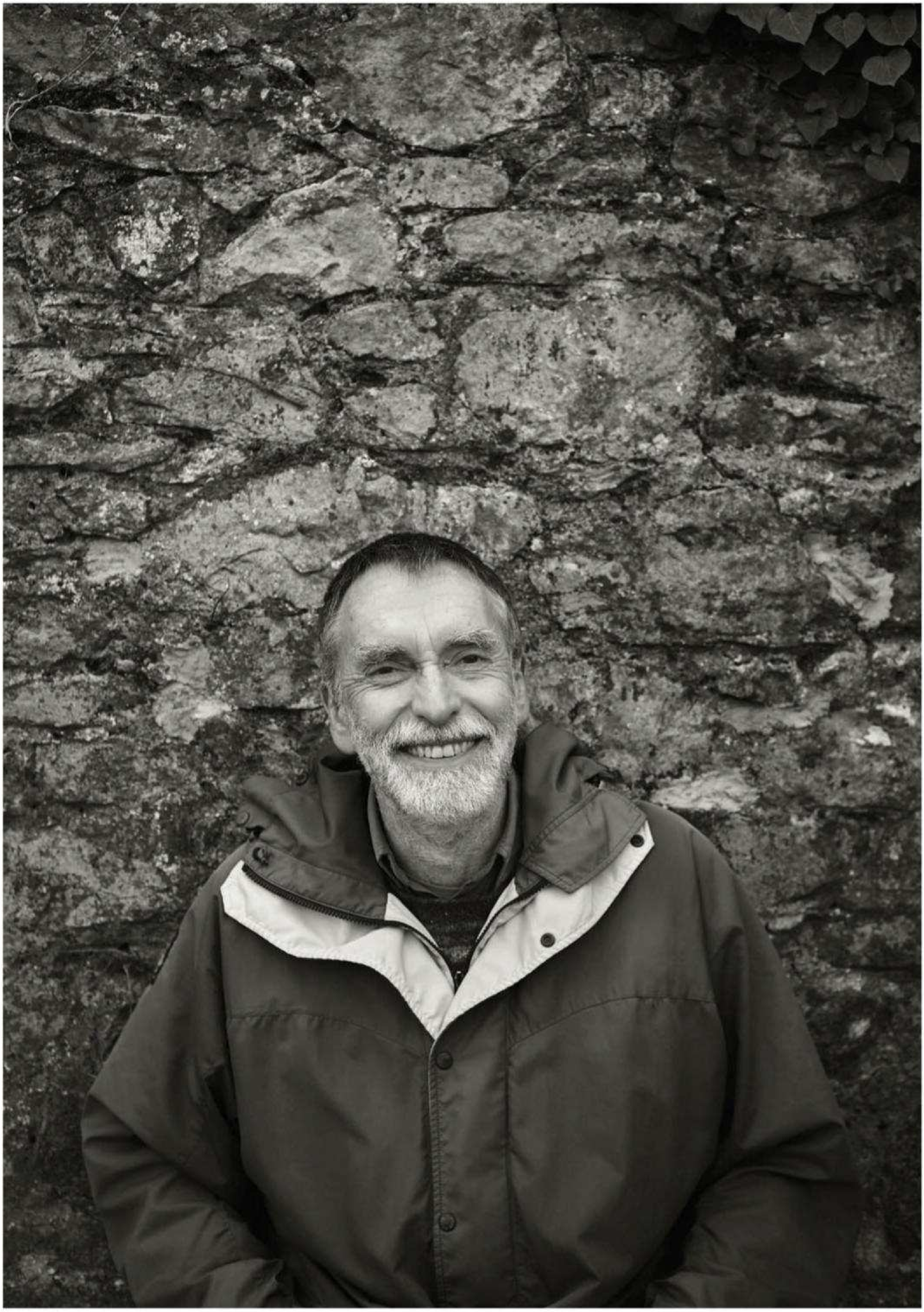
The triffid idea slowly morphed into his latest book, an examination of Darwin's plant science work. "So many of the fascinating aspects of plant biology that I was considering in relation to triffids have been studied by Darwin," he explains. "People always tend to think of him on [HMS] *Beagle* and of his research in the Galápagos, but there were 30 years between that and the publication of *On the Origin of Species*, during which time he devoted most of his energies to studying and experimenting with plants." And Darwin was particularly interested in the oddities of plant behaviour. "He studied flowering and pollination, of course, but he was also fascinated by carnivorous and climbing plants, and by plant movement and intelligence." The book aims to re-establish Darwin's reputation as a revolutionary botanist, whose close observations of plants are only now being confirmed by high-tech science, and whose studies of plants were crucial to the development of his famous theory.

Ken has always worked as a plant ecologist himself, but when his children were young and spending time in the garden watching birds and spotting toads his interest in wildlife grew, and much of his work has been about the relationship between gardens and wildlife. He helped run the BUGS study at Sheffield, the UK's largest study of back-garden biodiversity, inspired by another of his heroes, Jennifer Owen, who combined her academic prowess with an interest in wildlife gardening and spent 30 years identifying and cataloguing the wildlife in her Leicestershire garden. "The work involved was astonishing, no one has done anything like it since, and I doubt they ever will again." Owen found 2,673 species in her ordinary, neat, suburban garden, including several new species. "She showed that you don't have to create a pretend version of a natural habitat in order to attract wildlife," says Ken. His own Devon garden, surrounding the house where he and his wife moved after his retirement from the University of Sheffield, is determinedly normal apart from some terracing to cope with the slope – no wildflower meadows or thickets of nettles. Lawn, flower beds, paths and a pond. "Gardens aren't like any natural habitat and because of that people think they are inferior, but they're not. They're just another kind of habitat. Yes, have a pond if you can, do without chemicals, and leave some piles of dead wood around, but hedges, flowers and plants all create places to feed and places to rest, and that is all that wildlife needs."

Gardens can be as ordinary as you like, but in Ken's eyes the plants within them – even those that don't rampage around and terrify the population – are never anything less than fascinating: "My best advice for anyone concerned about wildlife is this: just grow plants. Creatures eat plants, or the nectar created by plants, and everything else eats the creatures. As long as you are growing plants, you are doing all right."

USEFUL INFORMATION
Ken's latest book, *Darwin's Most Wonderful Plants: Darwin's Botany Today*, is published by Profile Books on 1 November, and is reviewed on page 100.

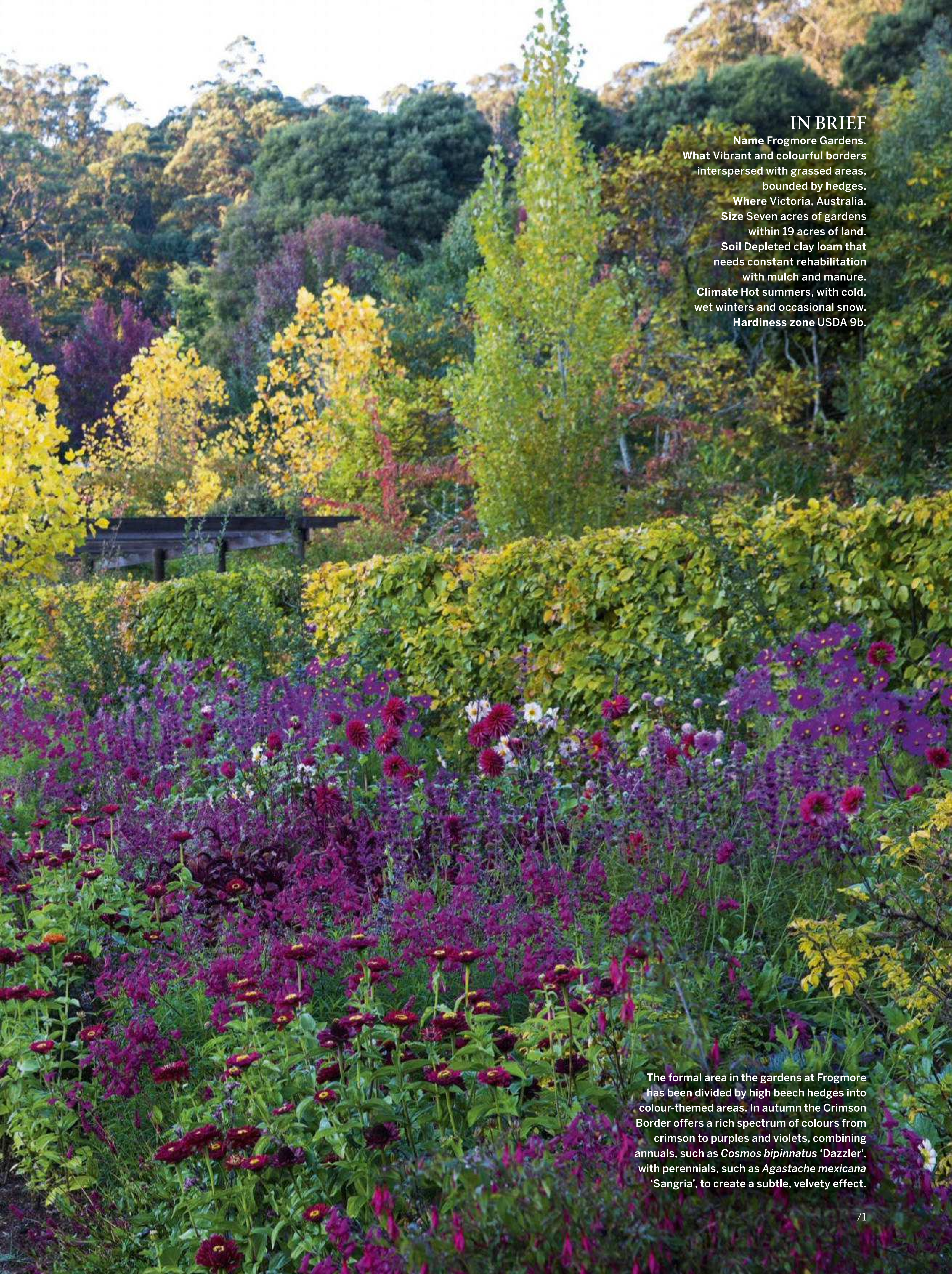
NEXT MONTH Garden designers Ossart and Maurières.



THE PLEASURES OF A FLOWER GARDEN

Inspired by the great English gardener Norah Lindsay, Frogmore in Australia combines maximum formality of design with maximum informality of planting

WORDS **CHRISTINE REID** PHOTOGRAPHS **CLAIRE TAKACS**

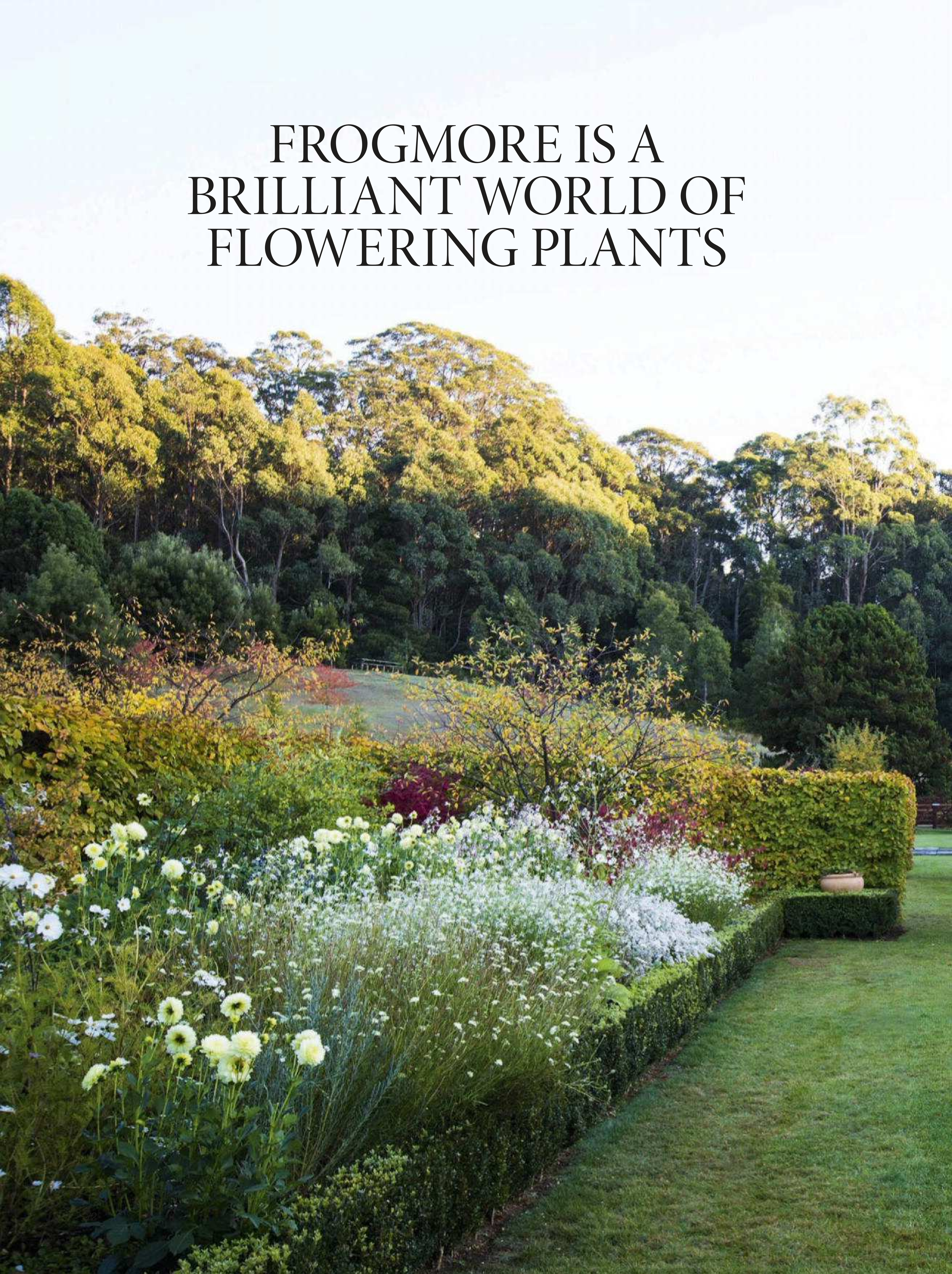


IN BRIEF

Name Frogmore Gardens.
What Vibrant and colourful borders interspersed with grassed areas, bounded by hedges.
Where Victoria, Australia.
Size Seven acres of gardens within 19 acres of land.
Soil Depleted clay loam that needs constant rehabilitation with mulch and manure.
Climate Hot summers, with cold, wet winters and occasional snow.
Hardiness zone USDA 9b.

The formal area in the gardens at Frogmore has been divided by high beech hedges into colour-themed areas. In autumn the Crimson Border offers a rich spectrum of colours from crimson to purples and violets, combining annuals, such as *Cosmos bipinnatus* 'Dazzler', with perennials, such as *Agastache mexicana* 'Sangria', to create a subtle, velvety effect.

FROGMORE IS A BRILLIANT WORLD OF FLOWERING PLANTS

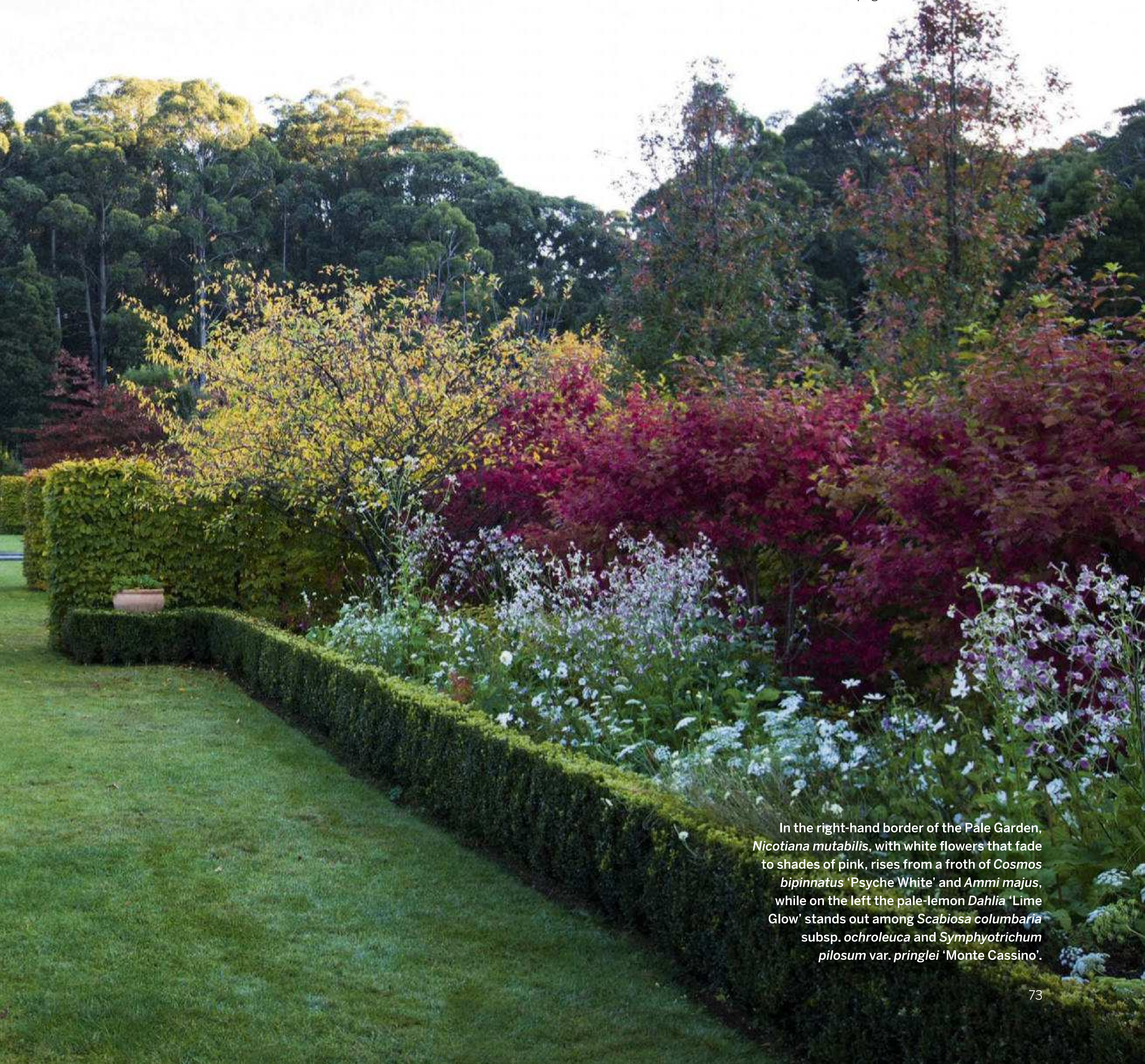


Looking glorious in the autumnal sunshine is Frogmore, a brilliant world of flowering plants hidden behind banks of trees and hedges. But this is not the Frogmore beloved of Queen Victoria that forms part of Windsor Great Park, this Frogmore, named after its English counterpart, is in Australia – 62 miles north of Melbourne among the Victorian hills. Its owners Jack Marshall and Zena Bethell like to experiment with planting ideas from gardens around the world, but they are true believers in the classical tradition of garden design and the rule of geometry. "Our mantra is maximum formality of design and maximum informality of planting," says Jack. "We look to that great English gardener Norah Lindsay for our inspiration."

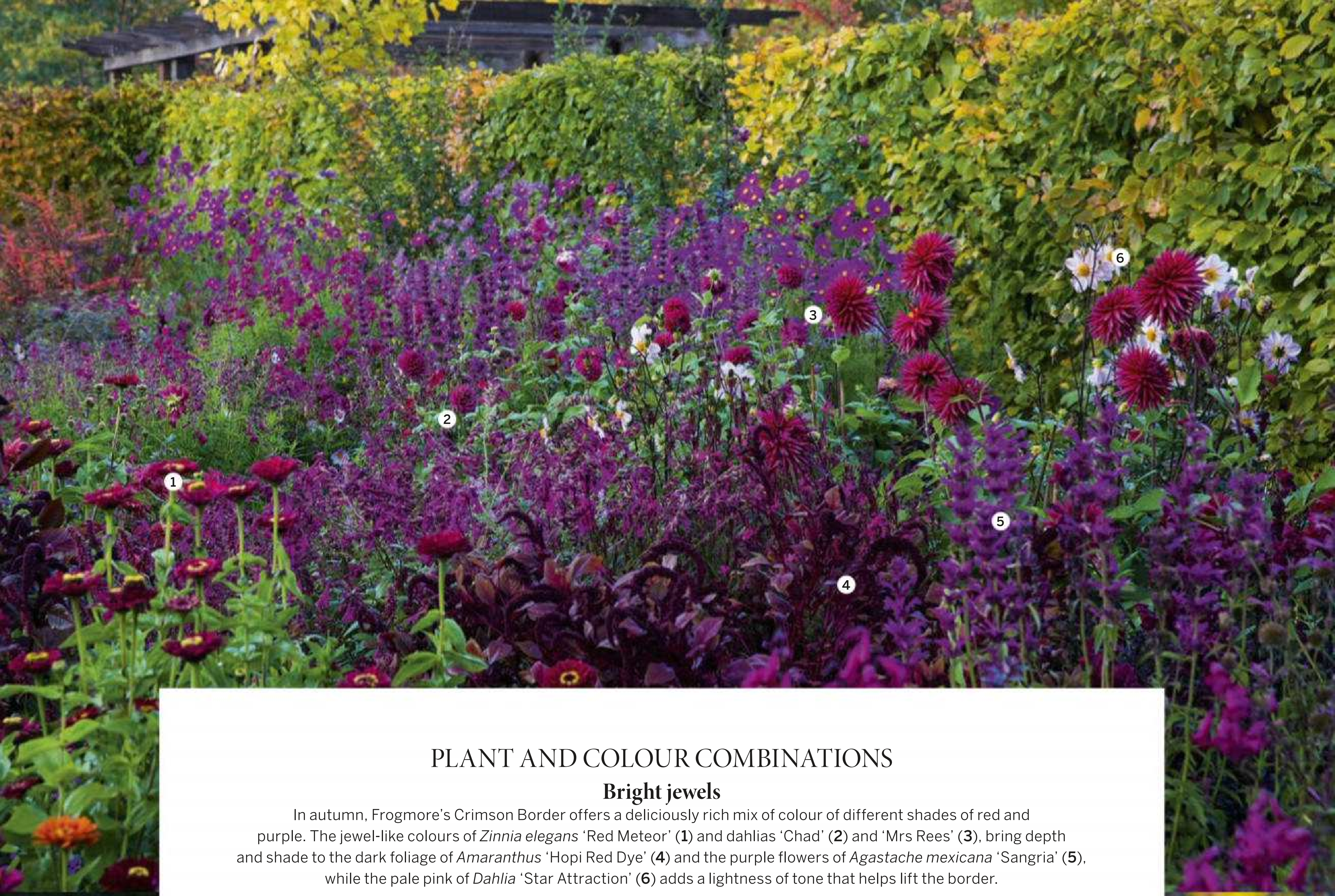
The influential British garden designer Russell Page once said of Norah Lindsay (1873-1948) that 'by her planting she evokes all the pleasures of a flower garden… with an air of rapture and spontaneity'. Page's comments happily apply to the gardens at Frogmore. When Jack and Zena bought the property 16 years ago the site presented a perfect opportunity to create the Lindsay style of garden. Both come from backgrounds in horticulture – Jack in a wholesale nursery business and Zena in floristry with years of experience with a major Melbourne florist – and wanted a space that would accommodate both a vast garden and a small nursery.

Surrounded by eucalyptus forest the garden offers fabulous vistas but the site initially presented problems for the couple. "The site had once been a potato paddock and then a perennial nursery for many years," explains Jack. "The first issue we had to address was the poverty of the soil; even now we are constantly ▷

To continue turn to page 76



In the right-hand border of the Pale Garden, *Nicotiana mutabilis*, with white flowers that fade to shades of pink, rises from a froth of *Cosmos bipinnatus* 'Psyche White' and *Ammi majus*, while on the left the pale-lemon *Dahlia* 'Lime Glow' stands out among *Scabiosa columbaria* subsp. *ochroleuca* and *Symphyotrichum pilosum* var. *pringlei* 'Monte Cassino'.



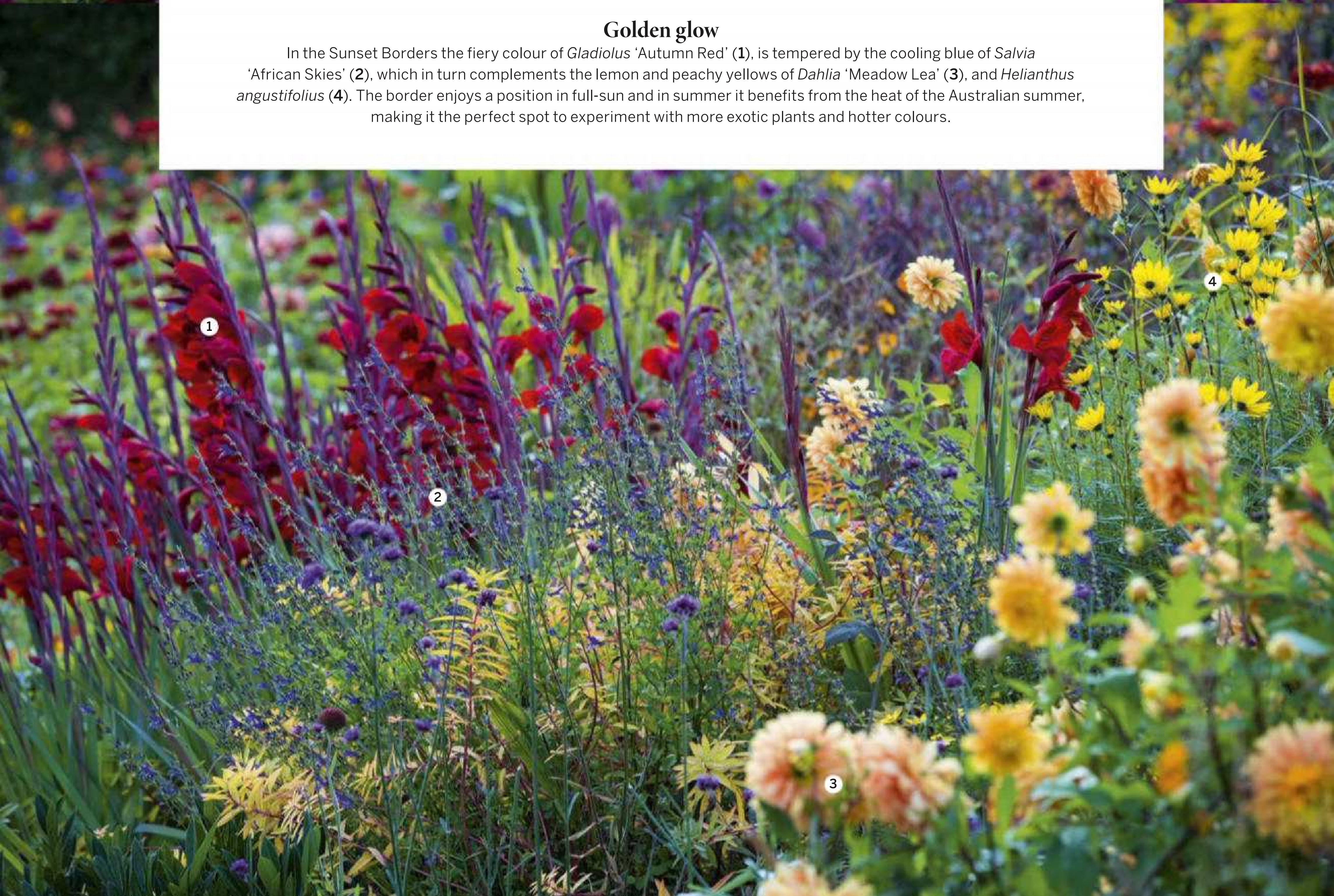
PLANT AND COLOUR COMBINATIONS

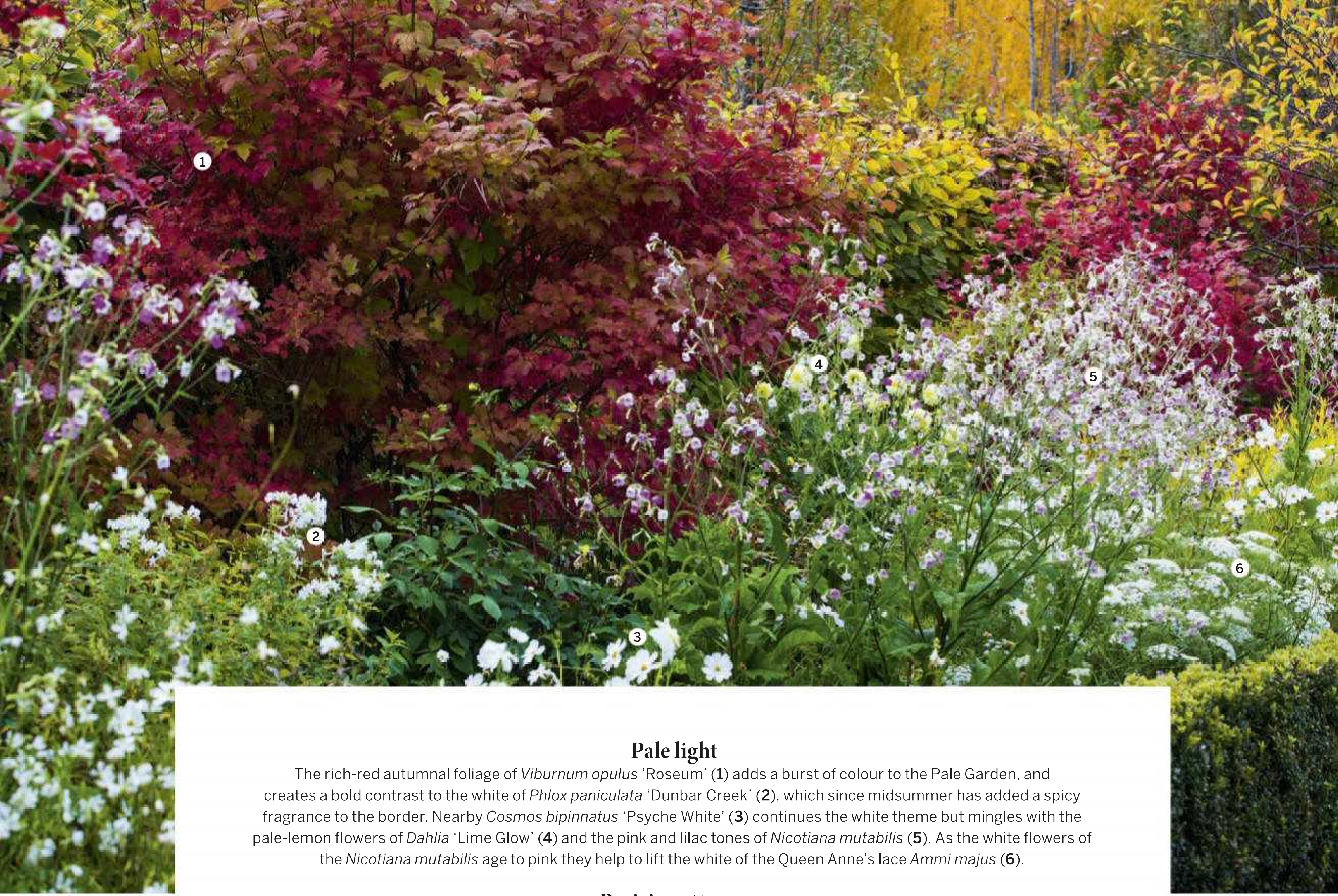
Bright jewels

In autumn, Frogmore's Crimson Border offers a deliciously rich mix of colour of different shades of red and purple. The jewel-like colours of *Zinnia elegans* 'Red Meteor' (**1**) and dahlias 'Chad' (**2**) and 'Mrs Rees' (**3**), bring depth and shade to the dark foliage of *Amaranthus* 'Hopi Red Dye' (**4**) and the purple flowers of *Agastache mexicana* 'Sangria' (**5**), while the pale pink of *Dahlia* 'Star Attraction' (**6**) adds a lightness of tone that helps lift the border.

Golden glow

In the Sunset Borders the fiery colour of *Gladiolus* 'Autumn Red' (**1**), is tempered by the cooling blue of *Salvia* 'African Skies' (**2**), which in turn complements the lemon and peachy yellows of *Dahlia* 'Meadow Lea' (**3**), and *Helianthus angustifolius* (**4**). The border enjoys a position in full-sun and in summer it benefits from the heat of the Australian summer, making it the perfect spot to experiment with more exotic plants and hotter colours.



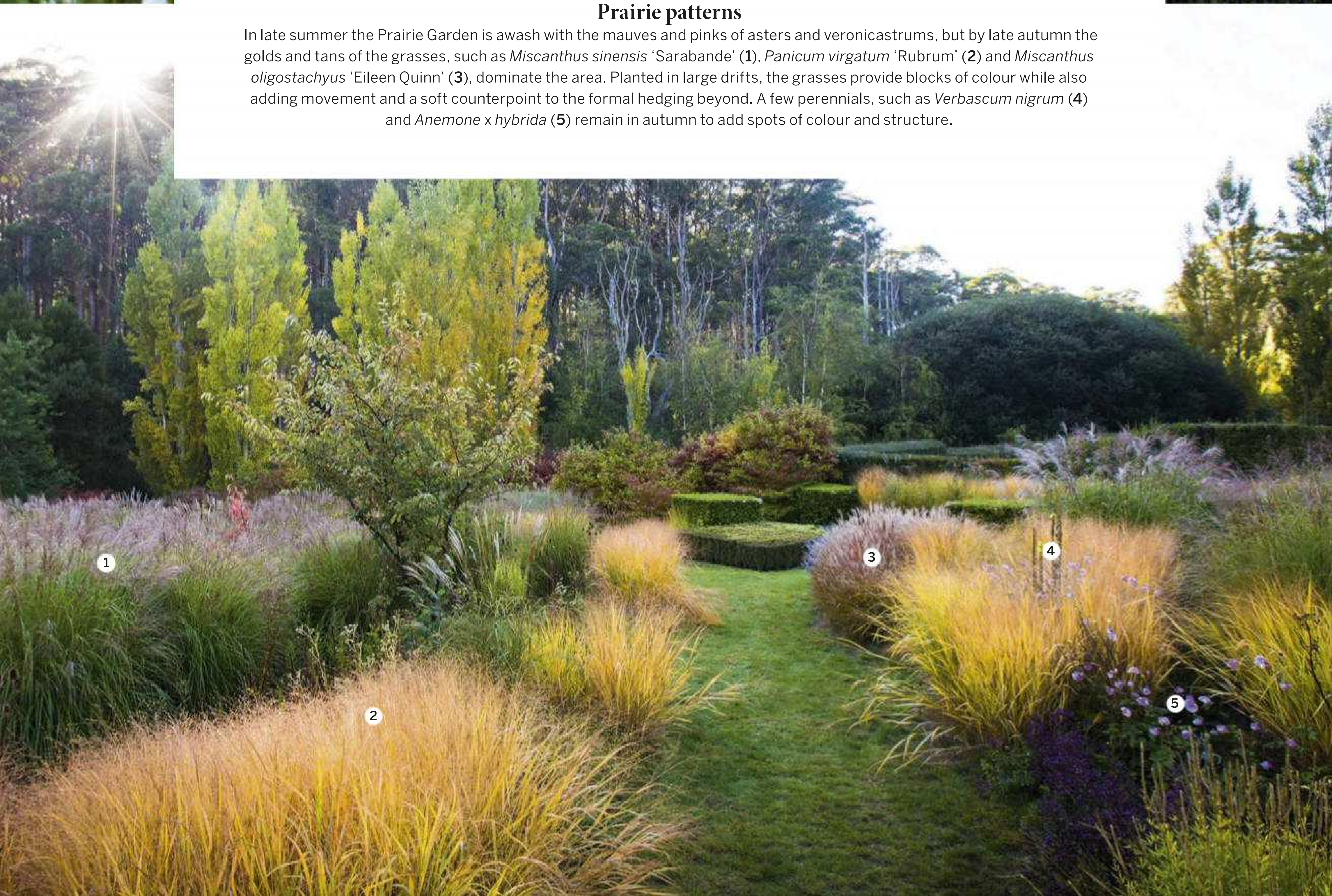


Pale light

The rich-red autumnal foliage of *Viburnum opulus* ‘Roseum’ (**1**) adds a burst of colour to the Pale Garden, and creates a bold contrast to the white of *Phlox paniculata* ‘Dunbar Creek’ (**2**), which since midsummer has added a spicy fragrance to the border. Nearby *Cosmos bipinnatus* ‘Psyche White’ (**3**) continues the white theme but mingles with the pale-lemon flowers of *Dahlia* ‘Lime Glow’ (**4**) and the pink and lilac tones of *Nicotiana mutabilis* (**5**). As the white flowers of the *Nicotiana mutabilis* age to pink they help to lift the white of the Queen Anne’s lace *Ammi majus* (**6**).

Prairie patterns

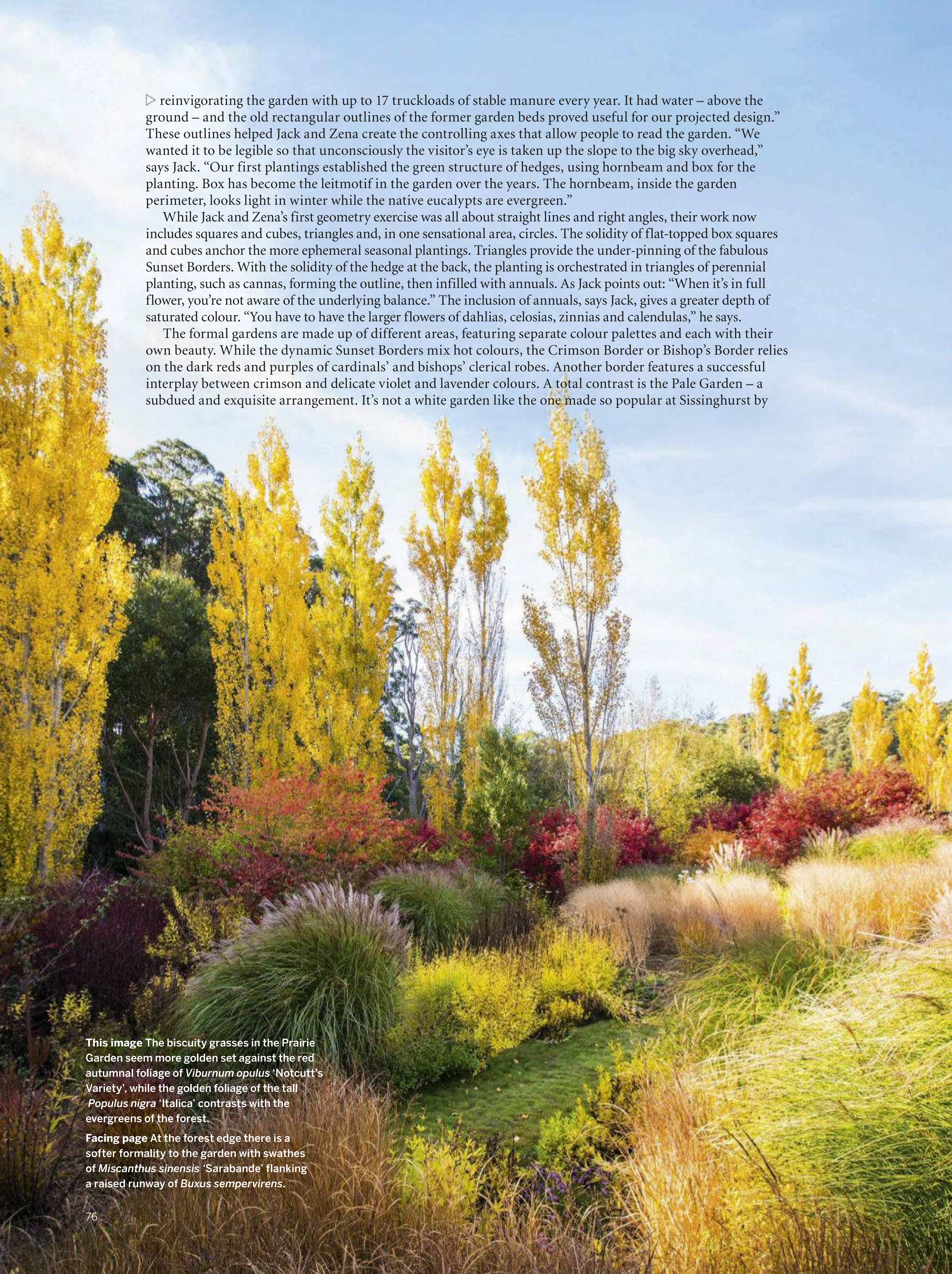
In late summer the Prairie Garden is awash with the mauves and pinks of asters and veronicastrums, but by late autumn the golds and tans of the grasses, such as *Miscanthus sinensis* ‘Sarabande’ (**1**), *Panicum virgatum* ‘Rubrum’ (**2**) and *Miscanthus oligostachyus* ‘Eileen Quinn’ (**3**), dominate the area. Planted in large drifts, the grasses provide blocks of colour while also adding movement and a soft counterpoint to the formal hedging beyond. A few perennials, such as *Verbascum nigrum* (**4**) and *Anemone* x *hybrida* (**5**) remain in autumn to add spots of colour and structure.



▷ reinvigorating the garden with up to 17 truckloads of stable manure every year. It had water – above the ground – and the old rectangular outlines of the former garden beds proved useful for our projected design." These outlines helped Jack and Zena create the controlling axes that allow people to read the garden. "We wanted it to be legible so that unconsciously the visitor's eye is taken up the slope to the big sky overhead," says Jack. "Our first plantings established the green structure of hedges, using hornbeam and box for the planting. Box has become the leitmotif in the garden over the years. The hornbeam, inside the garden perimeter, looks light in winter while the native eucalypts are evergreen."

While Jack and Zena's first geometry exercise was all about straight lines and right angles, their work now includes squares and cubes, triangles and, in one sensational area, circles. The solidity of flat-topped box squares and cubes anchor the more ephemeral seasonal plantings. Triangles provide the under-pinning of the fabulous Sunset Borders. With the solidity of the hedge at the back, the planting is orchestrated in triangles of perennial planting, such as cannas, forming the outline, then infilled with annuals. As Jack points out: "When it's in full flower, you're not aware of the underlying balance." The inclusion of annuals, says Jack, gives a greater depth of saturated colour. "You have to have the larger flowers of dahlias, celosias, zinnias and calendulas," he says.

The formal gardens are made up of different areas, featuring separate colour palettes and each with their own beauty. While the dynamic Sunset Borders mix hot colours, the Crimson Border or Bishop's Border relies on the dark reds and purples of cardinals' and bishops' clerical robes. Another border features a successful interplay between crimson and delicate violet and lavender colours. A total contrast is the Pale Garden – a subdued and exquisite arrangement. It's not a white garden like the one made so popular at Sissinghurst by



This image The biscuity grasses in the Prairie Garden seem more golden set against the red autumnal foliage of *Viburnum opulus* 'Notcutt's Variety', while the golden foliage of the tall *Populus nigra* 'Italica' contrasts with the evergreens of the forest.

Facing page At the forest edge there is a softer formality to the garden with swathes of *Miscanthus sinensis* 'Sarabande' flanking a raised runway of *Buxus sempervirens*.

Vita Sackville-West: Jack and Zena have cleverly incorporated soft lemons and pinks to mitigate the effect of the browning-off of white flowers in Australia's severe summers.

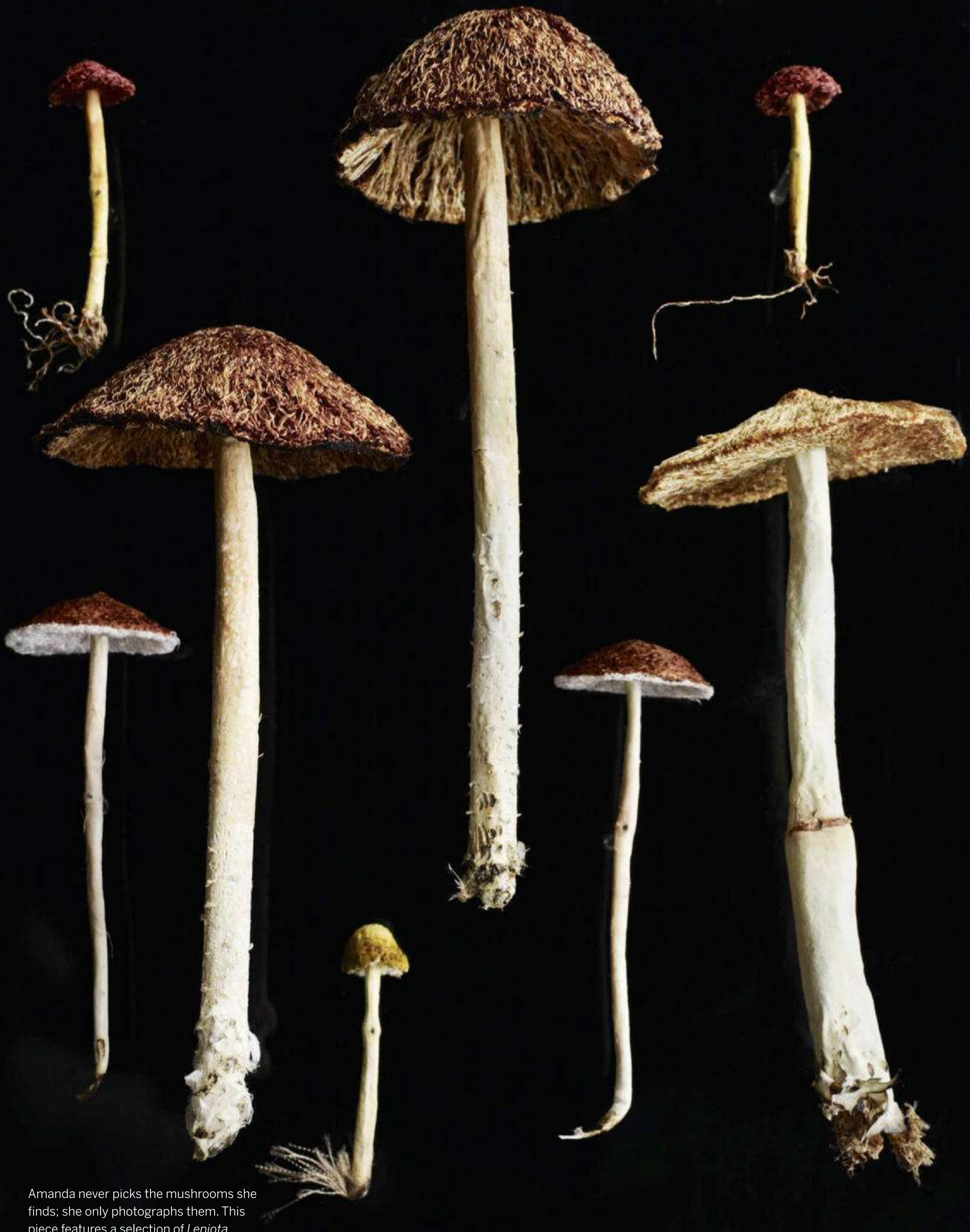
Geometry also underpins the Prairie Garden area, which is an interpretation of the New Perennial style of planting, popularised by the likes of Piet Oudolf in Europe and Wolfgang Oehme and James van Sweden in the USA. It features big bold clumps of plants and massed grasses, such as different types of miscanthus and panicum. Although it appears to be free form, the underlying structure is circular, much more apparent when you walk through the tall waving foliage. Jack and Zena think this contemporary style of gardening with massed plants, particularly the grasses, is misunderstood in Australia. "The common attitude is that long grass equates with snakes and fire hazards… it's going to take time for gardeners to understand the difference between the prairie style, which is green foliage in summer and cut down in winter, and the native grasses of Australia, which are green in winter and dried and bleached in summer," says Jack.

When the sunshine disappears behind the clouds and winter sets in, Jack and Zena retreat to their computer where photographs and spread sheets await. Meticulous planning for next season's borders is about to begin. □

USEFUL INFORMATION

Address 1560 Trentham-Greendale Road, Lerderderg, Victoria 3458, Australia. **Tel** +61 (0)3 5424 1777. **Website** frogmoregardens.com.au **Open** March – April (the garden's flowering peak is mid-March), 10am-4pm, admission AU$10. Jack and Zena's boutique nursery on the site is open all year apart from July.

Web frogmoregardens.com.au **Open** March and April each

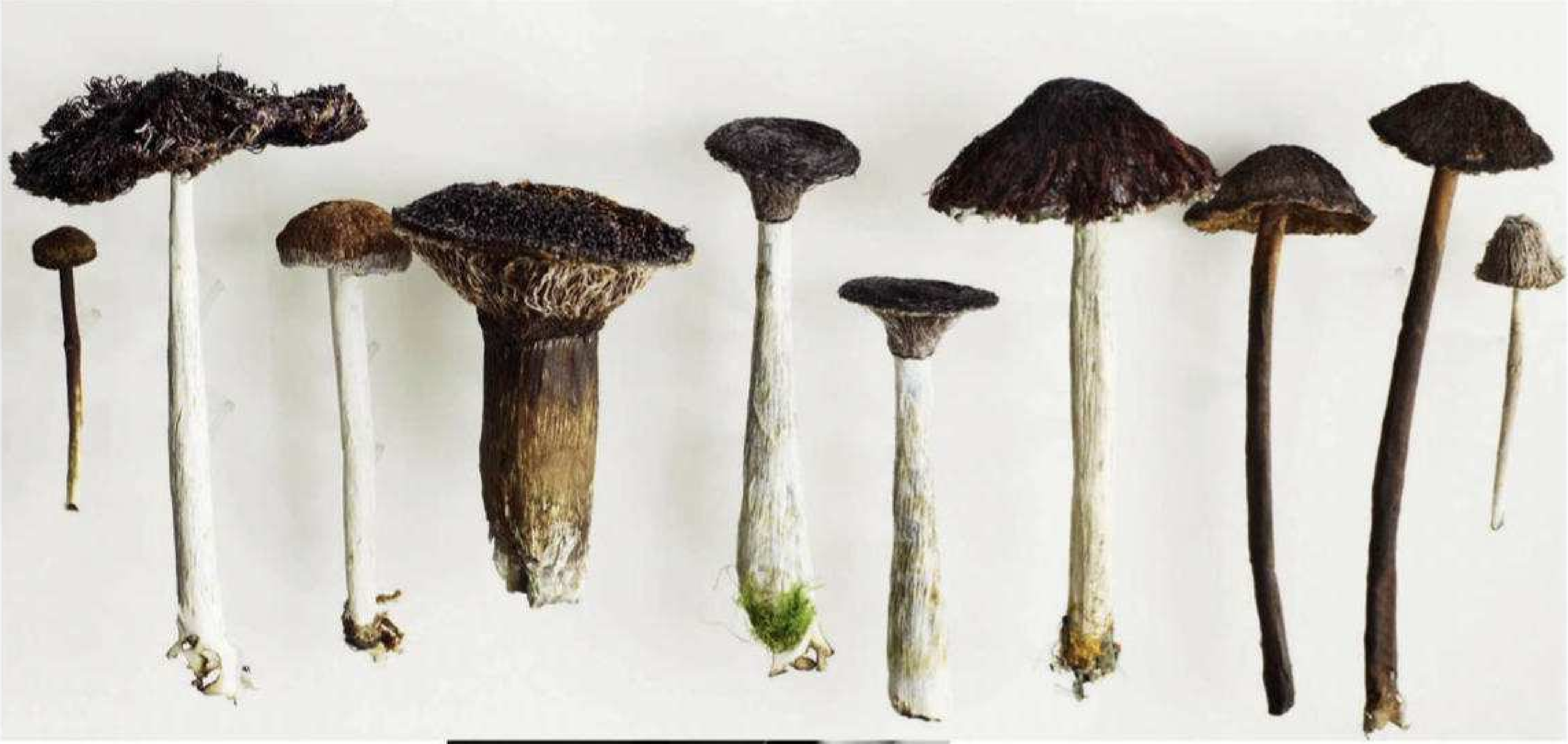


Amanda never picks the mushrooms she finds; she only photographs them. This piece features a selection of *Lepiota*, wood woollyfoot (*Gymnopus peronatus* formerly *Collybia peronata*), *Mycena* and *Strobilurus tenacellus* (formerly *Pseudohiatula tenacella)* mushrooms.

The magic of mushrooms

Presented in perspex curiosity cabinets, the intricate, embroidered fungi and lichen created by art embroiderer Amanda Cobbett are uncannily realistic and utterly bewitching

WORDS NATASHA GOODFELLOW PHOTOGRAPHS ANDREW MONTGOMERY



Clockwise from above

Amanda has found around 20 different types of mushroom in the forest around her house. This selection of mushrooms includes the goblet *Pseudoclitocybe cyathiformis* (formerly *Cantharellula cyathiformis*), the garlic parachute (*Marasmius alliaceus*), *Mycena galopus* (formerly *Mycena leucogala*), *M. leptocephala*, blackening brittlegill (*Russula albonigra*), wood pinkgill (*Entoloma rhodopolium*), *Coprinopsis picacea* (formerly *Coprinus picaceus*) and *C.narcoticus*.

It's hard to tell the real from the made in Amanda's work, as seen here in this blusher mushroom (*Amanita rubescens*).

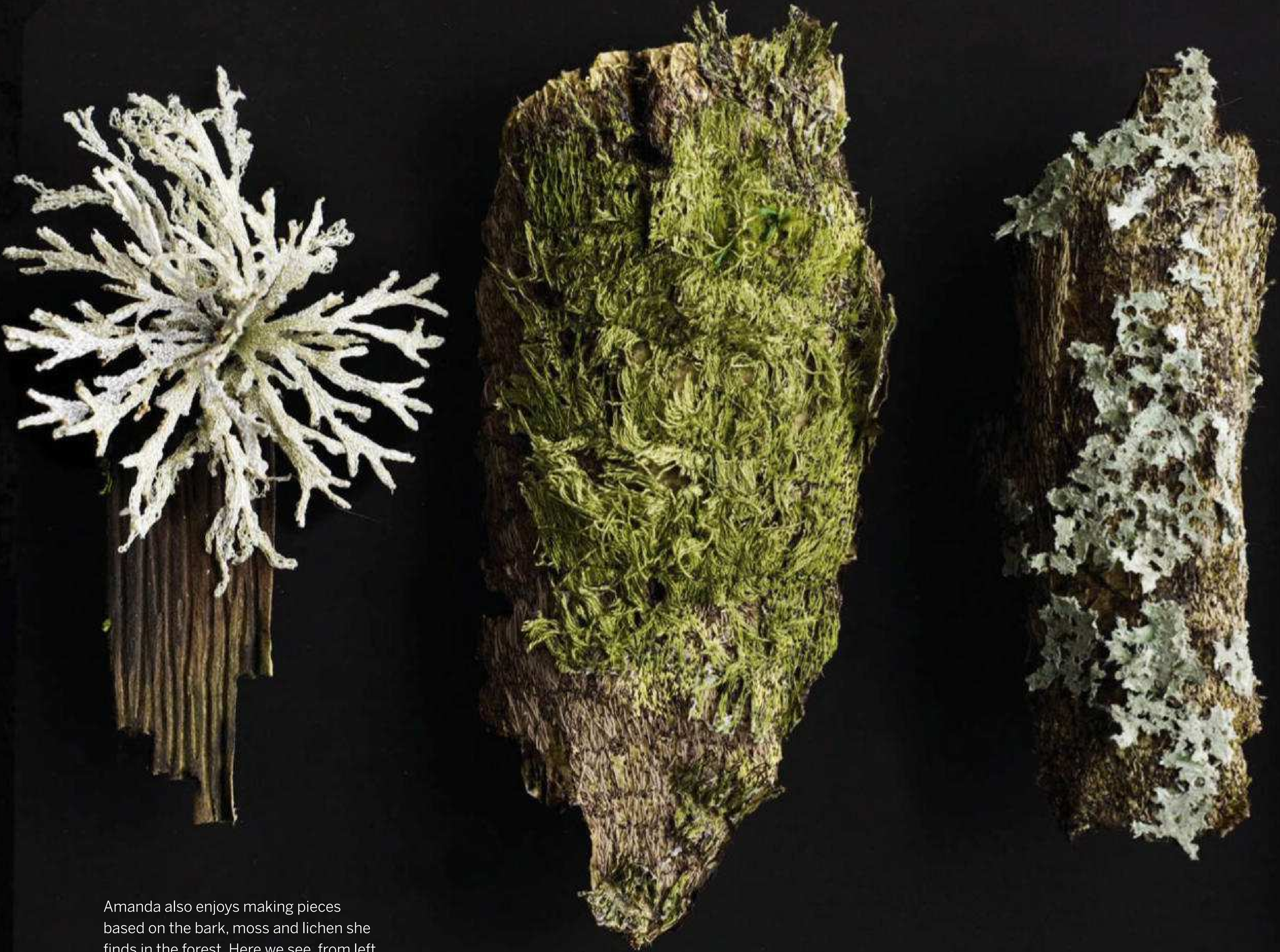
Amanda uses a Bernina sewing machine, given to her by her mother-in-law, as her pencil, 'drawing' with the thread.

Art embroiderer Amanda Cobbett's work is like the best form of magic – delightful, surprising and, to the untrained eye, completely unfathomable. At first glance her perspex curiosity cabinets seem filled with a simple assortment of fungi, twigs or lichen. But look closer and you'll see, just, that these are Amanda's, not Mother Nature's, creations, though it's hard to put your finger on exactly what is different. "People often think I've embroidered on bark," says Amanda. "Or they ask how I've preserved the mushrooms, but in fact I use no natural materials at all." Instead, Amanda's 'preservations' – for this is how she thinks of them – are a beguiling blend of papier-mâché and machine embroidery, embellished with hand-coloured silks and cleverly worked threads, often singed to earthy effect with a tool not unlike a soldering iron.

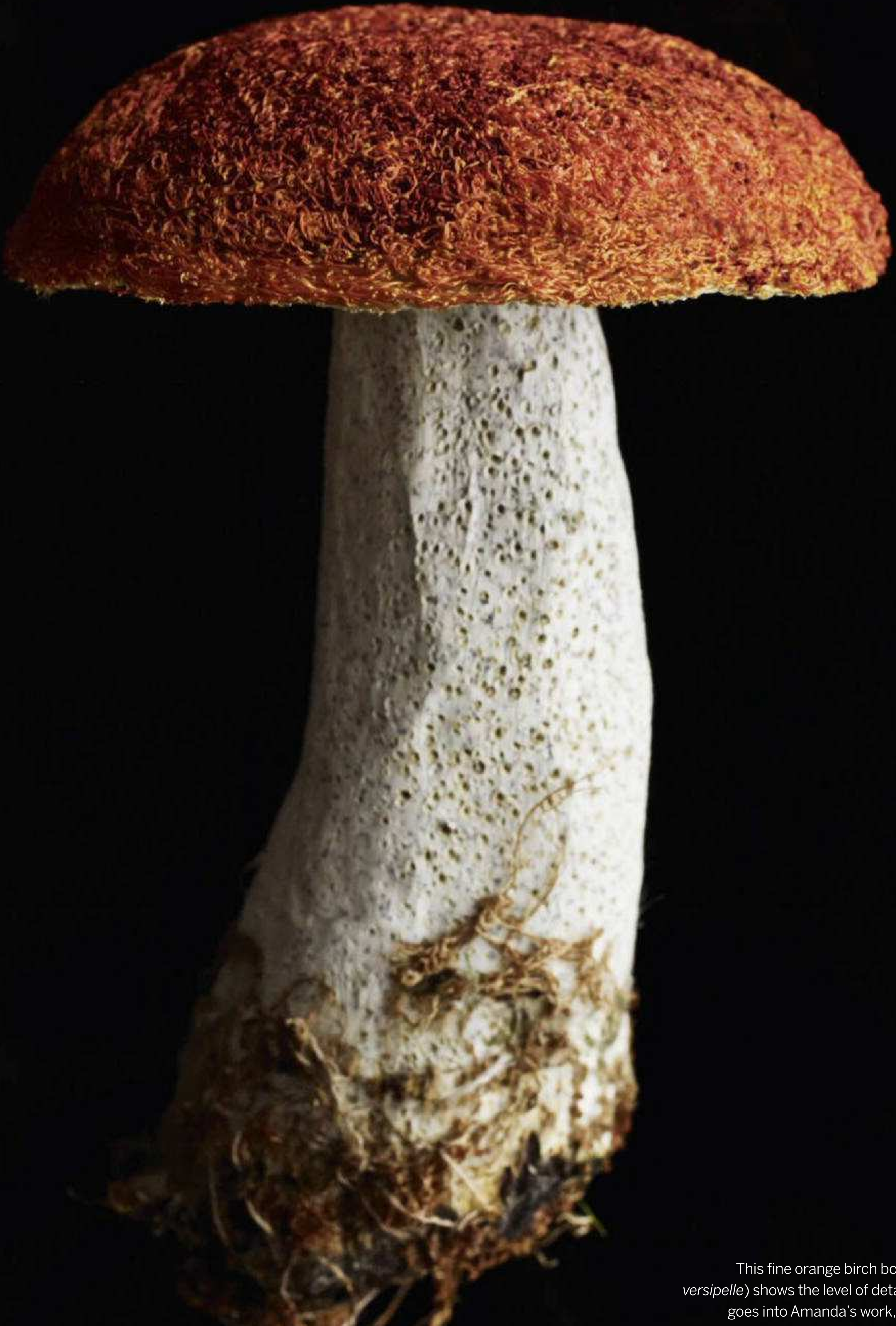
This fascination with preservation began when Amanda was studying textile design at Chelsea College of Art in the early 1990s, when a class trip took her to the Natural History Museum. "We were shown the original copperplate illustrations from Captain Cook's voyage on the *Endeavour*," she says. "I loved the idea that their beauty had lasted all this time, and also that you'd never know whether they were real or whether the artist had used a bit of licence and made them up."

Curiosity piqued, she began researching in other departments (most notably entomology, where she was fascinated by the 'little jewel-like bugs pinned out in display trays') and visited The Royal Botanic Gardens, Kew, with similar aims. A trip to the mycology department made a particular impression. Where the Natural History Museum's bugs had been preserved as if they were still living – almost – the tissue paper she drew back here

THE CREATIONS ARE A BEGUILING BLEND OF PAPIER-MÂCHÉ AND MACHINE EMBROIDERY, EMBELLISHED WITH HAND-COLOURED SILKS



Amanda also enjoys making pieces based on the bark, moss and lichen she finds in the forest. Here we see, from left, lichen *Pseudevernia furfuracea*, creeping feather-moss (*Amblystegium serpens*) and lichen *Hypogymnia physodes.*



This fine orange birch bolete (*Leccinum versipelle*) shows the level of detail and skill that goes into Amanda's work, from the finely embroidered cap to the papier-mâché stem embellished with threads to represent the mushroom's root-like threads known as hyphae.

Clockwise from top left

A finished piece, beautifully mounted in its perspex case. The cases have concealed keyhole fixings so they attach to the wall with no visible means of support.

Amanda puts the finishing touches to a mushroom before mounting it.

Using a pyrography tool, Amanda burns parts of a piece of silk to create the illusion of decay.

Amanda has a huge collection of colour-fast, rayon blend threads in a rainbow of tones.

▷ revealed something quite different – a sad-looking collection of shrivelled mushrooms. "It struck me as a real shame that they had once been beautiful and now were not. It got me thinking about how to make something look preserved when it obviously isn't."

Fast-forward 12 years, after a successful, if exhausting, career as a designer producing floral prints for clothing and interior design brands, and it is this idea that Amanda now explores in her work, using finds from her twice-daily dog walks in Surrey's Hurtwood Forest as her inspiration. Her choice of presentation was influenced by another visit, this time to Overbeck's, the National Trust property in Devon, where the taxidermy collections are all presented in cases, or in domed display glasses. But while a Victorian display case is wooden and only allows for an overhead view, Amanda's perspex cases, custom-made to the highest standards, allow her pieces to be seen from all angles. "On their own, the pieces are one thing, but the fact that they're presented as a collection makes them special," she says. "It suggests a back story, and signals that they're worthy of closer inspection."

Ultimately, it is this act of inspection, of looking closely, that she hopes her pieces engender. "Walking in the forest and finding these things has given me real pleasure," she says, "but they are not intrinsically special or rare – indeed many people might not even notice this magical world in the undergrowth. I suppose, by remaking and presenting parts of it in this way, I'm trying to highlight it." And of course, to preserve it for the future. □

USEFUL INFORMATION

Find out more about Amanda's work at **amandacobbett.com** and see it at Byard Art's Christmas Cracker exhibition, 10 November – 24 December, Byard Art, 14 King's Parade, Cambridge CB2 1SJ. Tel 01223 464646, byardart.co.uk

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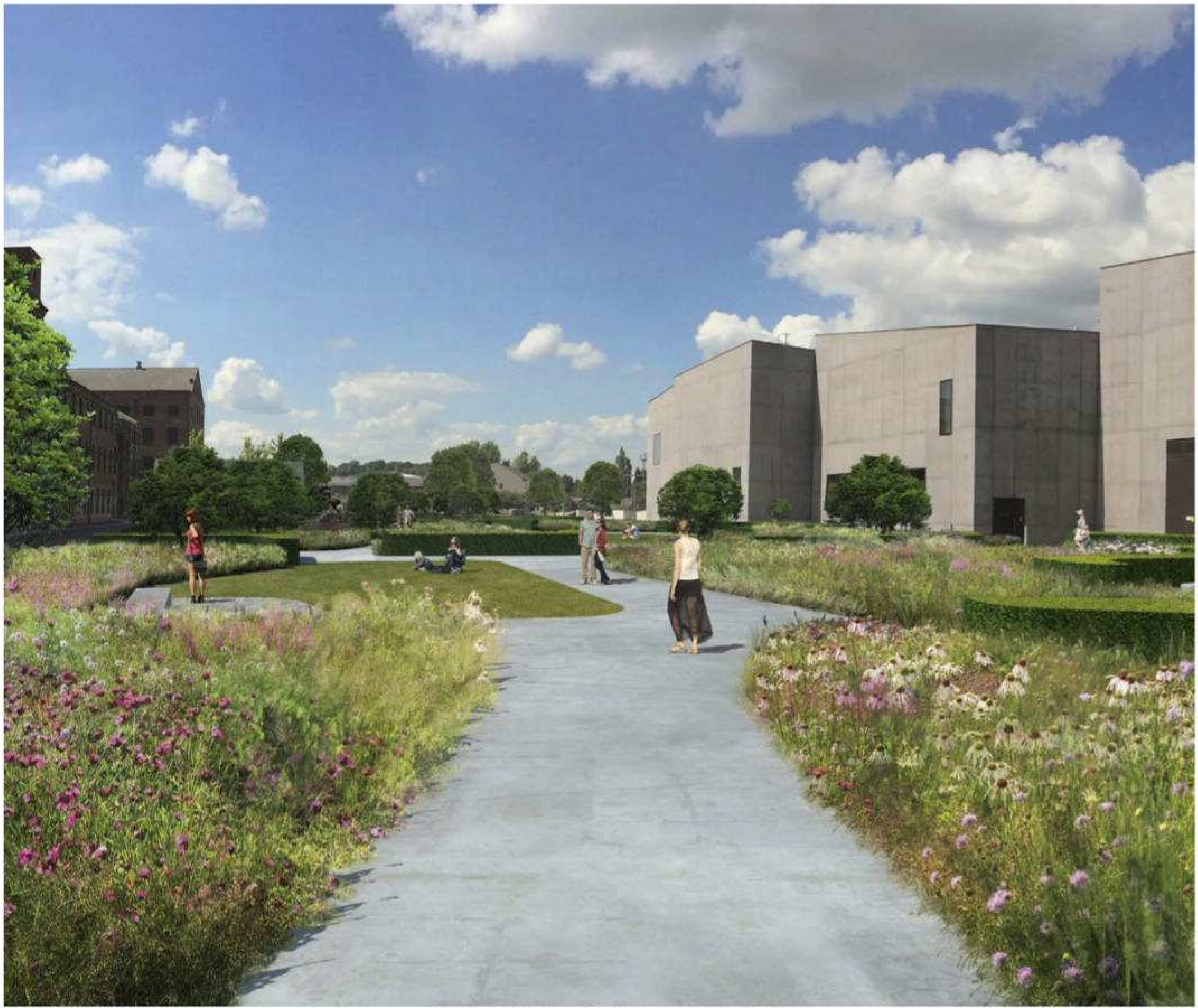
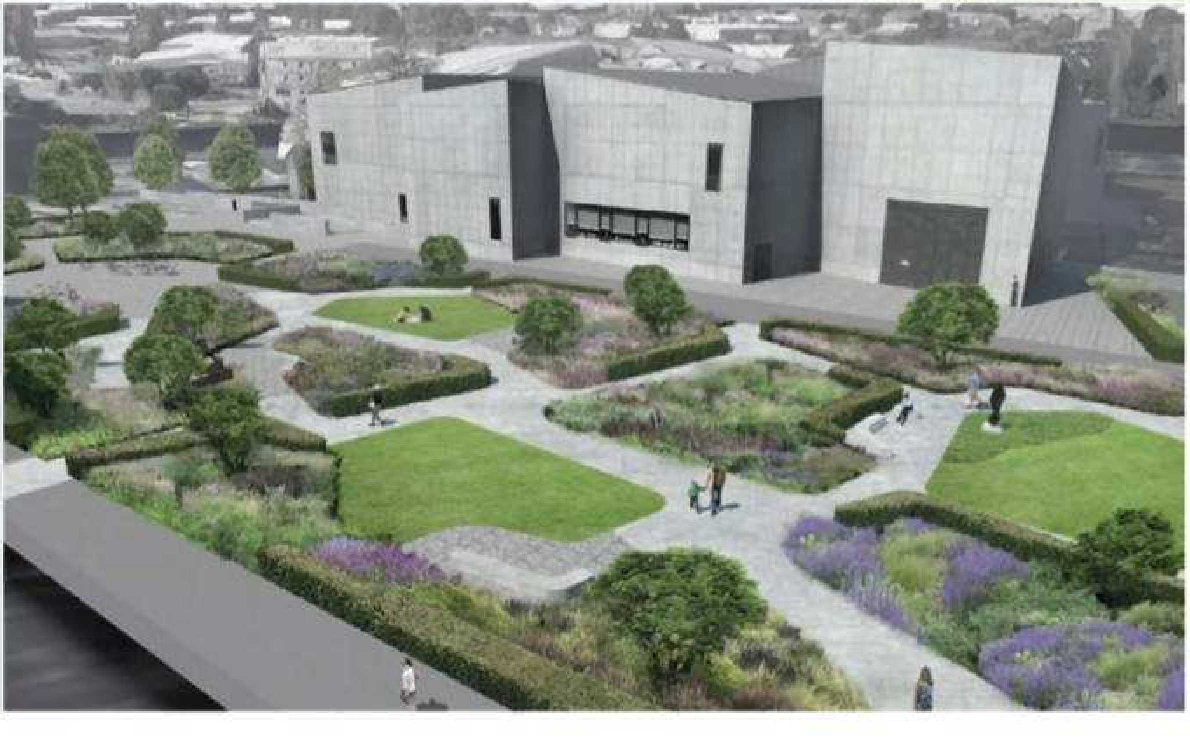


HEPWORTH WAKEFIELD

Plans for a large public garden at the Hepworth Wakefield gallery in West Yorkshire have been revealed. Designed by Tom Stuart-Smith, the riverside garden will link the David Chipperfield-designed gallery to nearby Victorian mill buildings and cover an area of around 6,000 square metres. A band of woodland planting will provide a buffer against road traffic, while a series of interlinking irregular-shaped borders will be filled with a mix of perennials and grasses, punctuated by trees, and partly edged by beech hedges to protect vulnerable planting and provide winter structure. Hard landscaping will include areas of cast concrete, to complement the gallery's exterior, and granite paving. **hepworthwakefield.org**



IMAGES COURTESY OF TOM STUART-SMITH AND THE HEPWORTH WAKEFIELD

ADVERTISEMENT FEATURE

GARDENS FIT FOR A KING

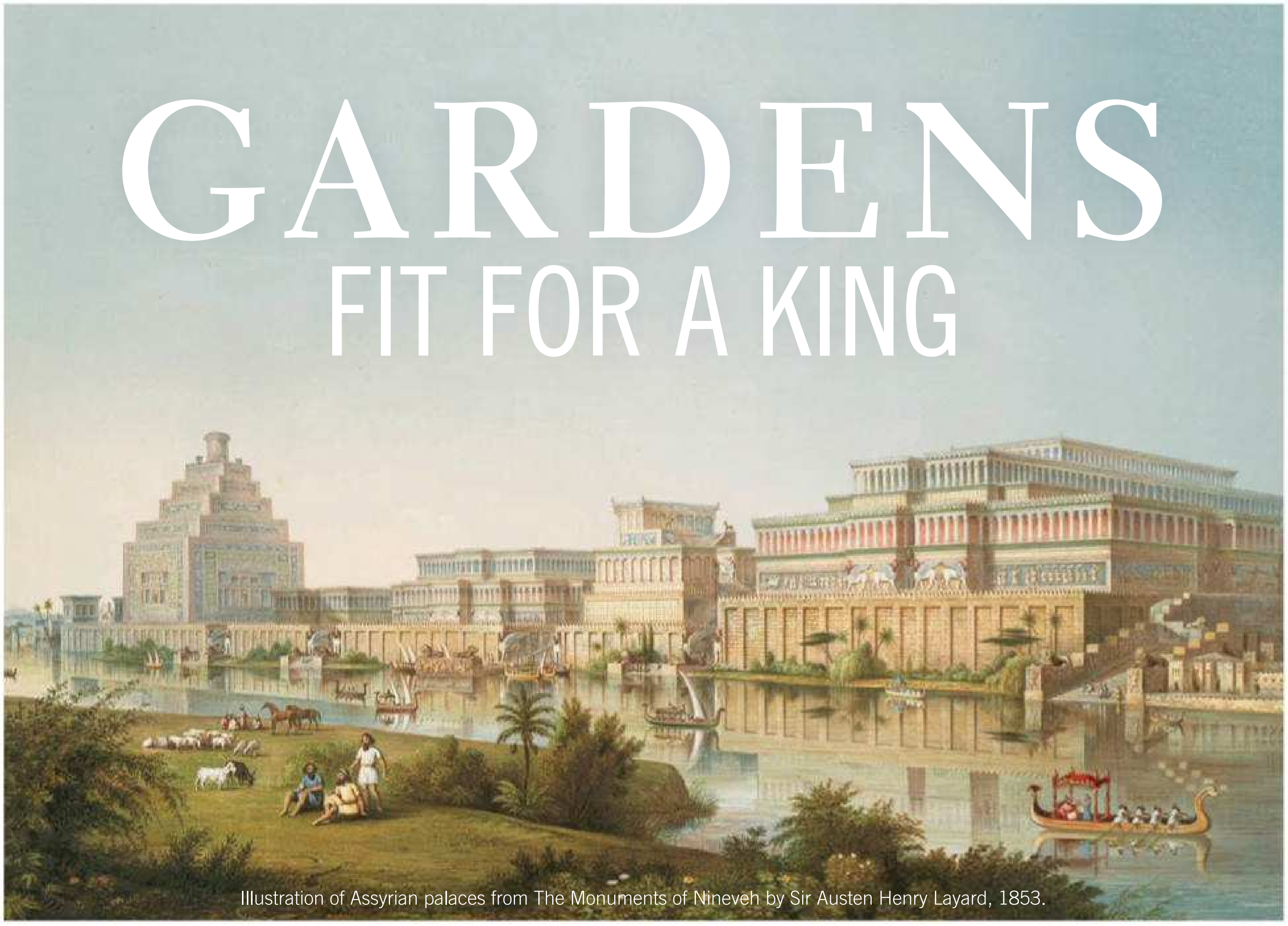


Illustration of Assyrian palaces from The Monuments of Nineveh by Sir Austen Henry Layard, 1853.

Discover the botanical legacy of King Ashurbanipal of Assyria's rule at the British Museum's major autumn exhibition

The BP exhibition ***I am Ashurbanipal: king of the world, king of Assyria*** at the British Museum explores the story of one of history's greatest forgotten kings. King Ashurbanipal of Assyria was, at the time of his reign (669–c. 631 BC), the most powerful man on Earth. He described himself as 'king of the world', and his rule marked the high point of the Assyrian Empire, which stretched from the shores of the eastern Mediterranean to the mountains of western Iran.

Ashurbanipal's capital at Nineveh (situated in what is now Iraq) was a vast metropolis and the king's palaces were surrounded by lush, exotic gardens. The Assyrian kings liked to plant gardens that evoked a paradise on earth. Plants and animals were collected from across the empire for the gardens, orchards and game parks of the Assyrian cities. The gardens were also irrigated by an immense canal network, which brought water to the city using channels and aqueducts. In creating these artificial paradises, kings demonstrated their ability to bring abundance and harmony to the world.

> *"I planted alongside the palace a botanical garden, which has all types of trees and every fruit and vegetable."* Ashurbanipal

Some scholars argue that the legendary Hanging Gardens of Babylon, one of the Seven Wonders of the Ancient World, were actually those at Nineveh and later writers had confused Nineveh and Babylon. Even if this isn't the case, the gardens at Nineveh were certainly impressive and may have inspired later gardens at Babylon and elsewhere.

WALK IN THE KING'S SHOES

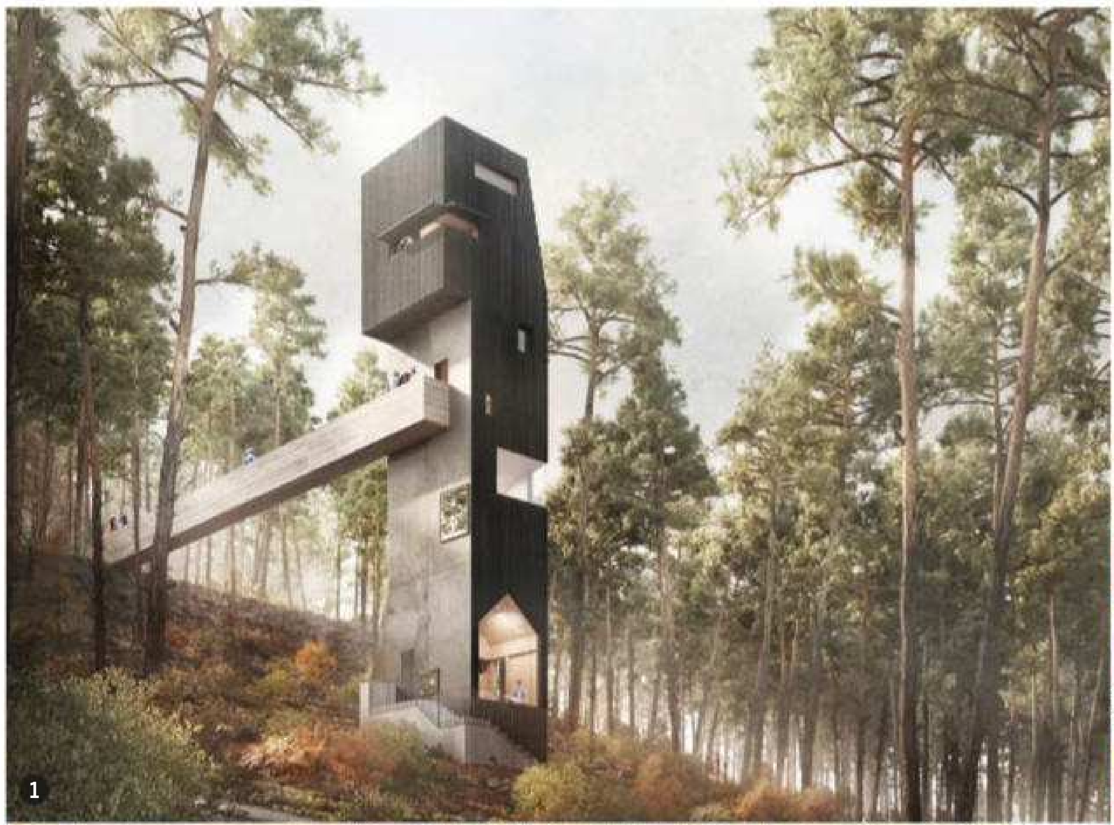
You can discover more about Ashurbanipal and his world in the BP exhibition ***I am Ashurbanipal: king of the world, king of Assyria***, on at the British Museum from 8 November 2018 – 24 February 2019. Tickets are £17, under 16s and members are free. The exhibition is supported by BP and the logistics partner is IAG Cargo.

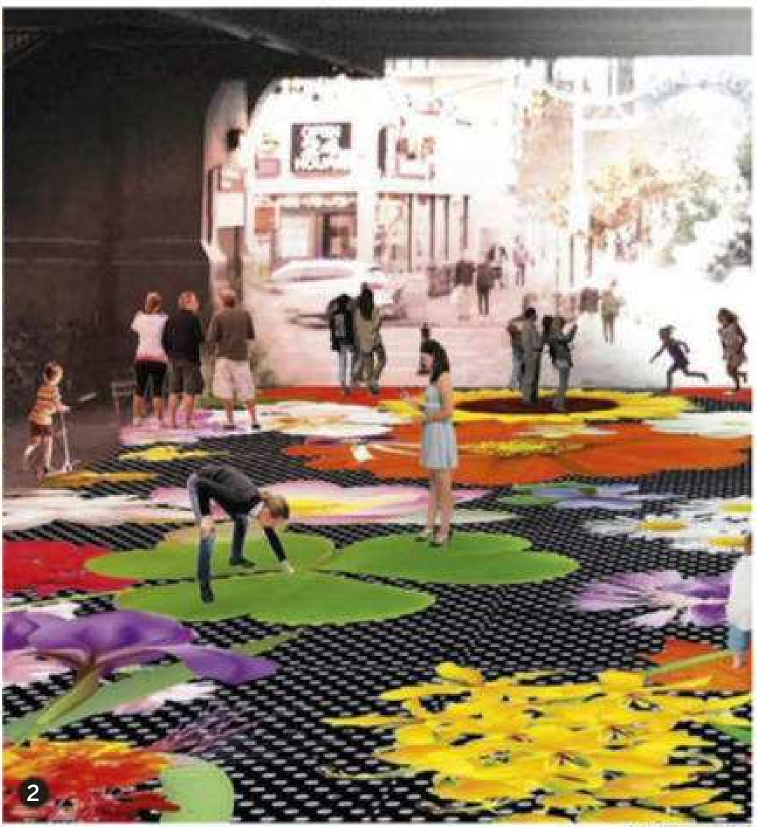
The British Museum

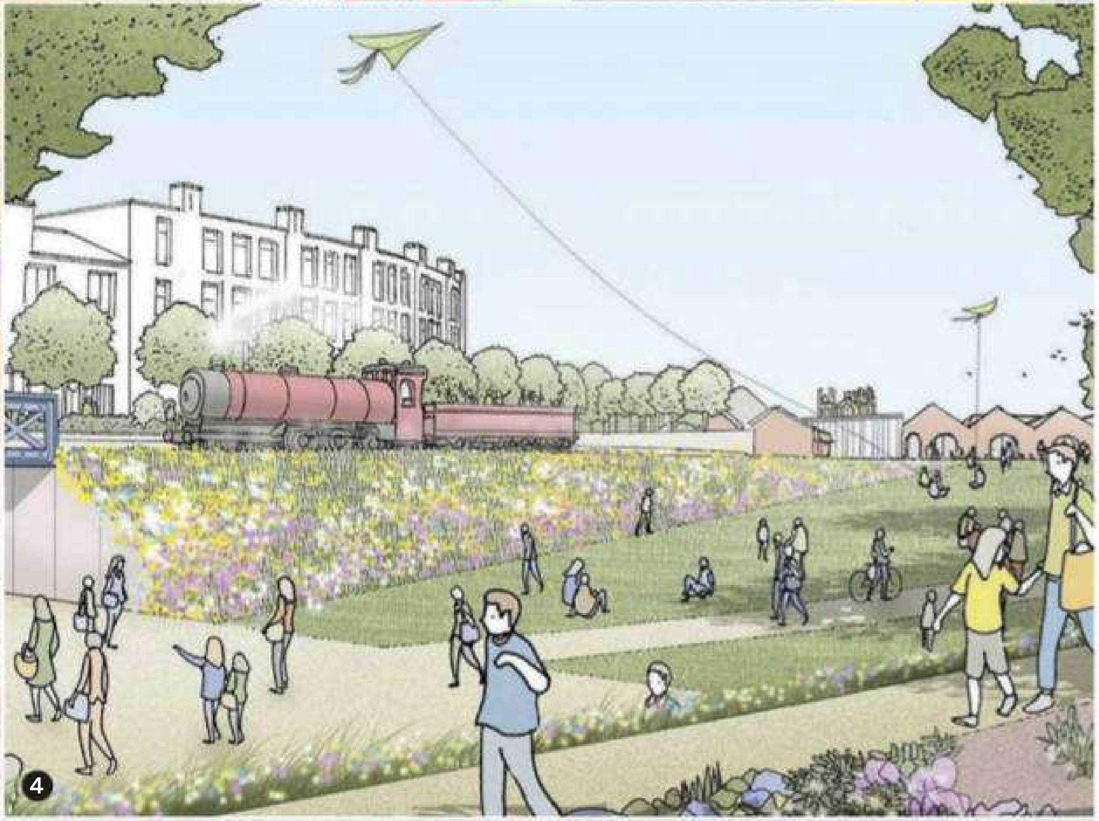
TO BOOK TICKETS FOR THIS CAPTIVATING EXHIBITION,
VISIT BRITISHMUSEUM.ORG/ASHURBANIPAL

DESIGN NEWS

COMPILED BY ANNIE GATTI







DENIZEN WORKS, TERRAIN WORK, MARK LORD PHOTOLIBRARY, YORK CENTRAL PARTNERSHIP

① LOFTY GALLERY

Planning permission has been granted for an observation tower at the historic garden of Inverewe in Poolewe, Wester Ross. Designed by London architecture studio Denizen Works, the 19m-tall tower, which will be clad in dark-stained larch sourced on site, will offer views across the gardens and Loch Ewe. Gallery spaces on different levels, accessed via a bridge from the High Viewpoint, will tell the history of the garden while at the top of the tower a bird hide offers visitors the chance to spot golden eagles and nesting herons. The tower has been commissioned by the National Trust for Scotland, which owns the gardens. **denizenworks.com**

② QUEENS BLOSSOMS

New York Landscape Architecture and Urban Design practice Terrain Work has proposed a striking artwork to brighten a pedestrian walkway in the Queens borough of New York. The installation, *Queens Blossoms*, will cover the walkway beneath a subway station with images of flowers representing every country of origin of the residents of Queens, the city's most ethnically diverse area. Each flower will have a QR code that people can scan on a smart phone to find out more about the plant and its country of origin. The work is in response to a call out from New York's Department of Transportation for ideas to enliven the space. **terrainwork.com**

③ HORATIO'S GARDEN

Horatio's Garden, the charity that creates beautiful gardens in NHS Spinal Injury Centres, has opened its third garden at Stoke Mandeville Hospital, Buckinghamshire. Designed by Joe Swift, the garden includes a rill and water feature surrounded by a low stone wall that blends seamlessly with a 10m-long, bespoke oak bench, designed and hand built by Gaze Burvill. The bespoke bench, which took three months to complete, was made in seven interlinking sections and has a total of 250 slats. A garden room, designed by Andrew Wells, allows patients and visitors to enjoy the planting even in poor weather. **horatiosgarden.org.uk**

④ YORK CENTRAL

Landscape architecture practice Gustafson Porter + Bowman has drawn up plans to transform 178 acres of brownfield land next to York's railway station and the National Railway Museum. The masterplan for York Central includes up to 2,500 new homes, offices and retail and leisure spaces, and has at its centre a new park to connect the existing Millennium Green to the station and city centre. The park will echo the landscape of the Strays, the strips of land that link the city to the wider countryside, and evoke the distinctive pattern of rail lines that shaped the site. It will include an amphitheatre as well as reed, stream and gravel gardens. **gp-b.com**

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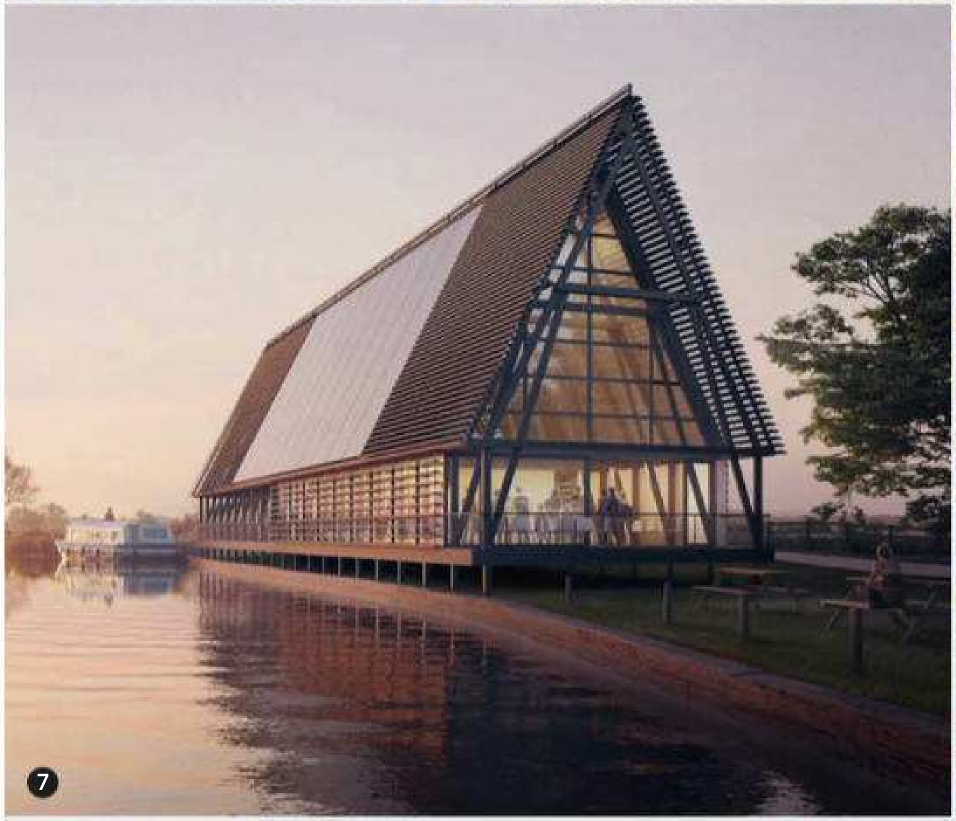

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⑤ YAGAN SQUARE

The native flora of Western Australia is showcased in Brisbane-based ASPECT studios' landscaping of the recently opened Yagan Square in Perth. The wildflower gardens will also feature several *Eucalyptus* species. Named after an Aboriginal warrior who played a key role in resisting British colonial rule, the square is a collaboration between ASPECT Studios and the architect practices of Lyons and iredale pedersen hook. Its design is based around ideas of convergence – of geologies, tracks, narratives, and of peoples and cultures – and has as its centrepiece a 190m-long water feature by the artist Jon Tarry.

aspect-studios.com

⑥ HARDSCAPE AWARD

Landscape architects Design Workshop has won Best Hardscape in the 2018 *Gardenista* Considered Design Awards is for its Woody Creek Garden in Colorado. Situated on a challenging mountain site in Pitkin County, the garden is made up of two courtyards with natural stone and water used as unifying elements between the two. In the first granite slabs, which function as sculptural benches, are set around a misting fountain and punctuated by groups of quaking aspens. The second, which acts as a green roof to part of the house, is an expansive space edged by a geometric pool (shown) to reflect the dramatic skies and views. **designworkshop.com**

⑦ VISITOR CENTRE ON THE BROADS

Norwich-based architects Feilden + Mawson is to design a sustainable Visitor and Education centre for Broads National Park. The design for the modular timber building at Acle Bridge in Norfolk, which was selected from a competition that attracted entries from around the world, borrows from boatyards in the region, and the black finish also makes reference to the original peatland landscape. Fully glazed gable ends will offer expansive views up and down the River Bure, and the lofty elevation is intended to make the building a highly visible gateway to the Broads.

broads-authority.gov.uk

⑧ DENMANS

Denmans, the garden created by the late John Brookes at his home in West Sussex, has re-opened to the public after a 15-month restoration. In the year before his death, the celebrated designer had embarked on major renovations to restore clean lines and re-shape the planting initially in the Walled Garden. The renovations are being continued by the John Brookes-Denmans Foundation, which is dedicated to preserving Brookes's legacy. The garden was previously owned by the plantswoman and author, Joyce Robinson, who created a planted dry river bed and experimented with gardening with gravel. **denmans.org**

PETER BENNETTS, DA HORCHNER/DESIGN WORKSHOP, FEILDEN + MAWSON, GWENDOLYN VAN PAASSCHEN

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Garden of Medicinal Plants – Chelsea Physic Garden Photo: R Alexander

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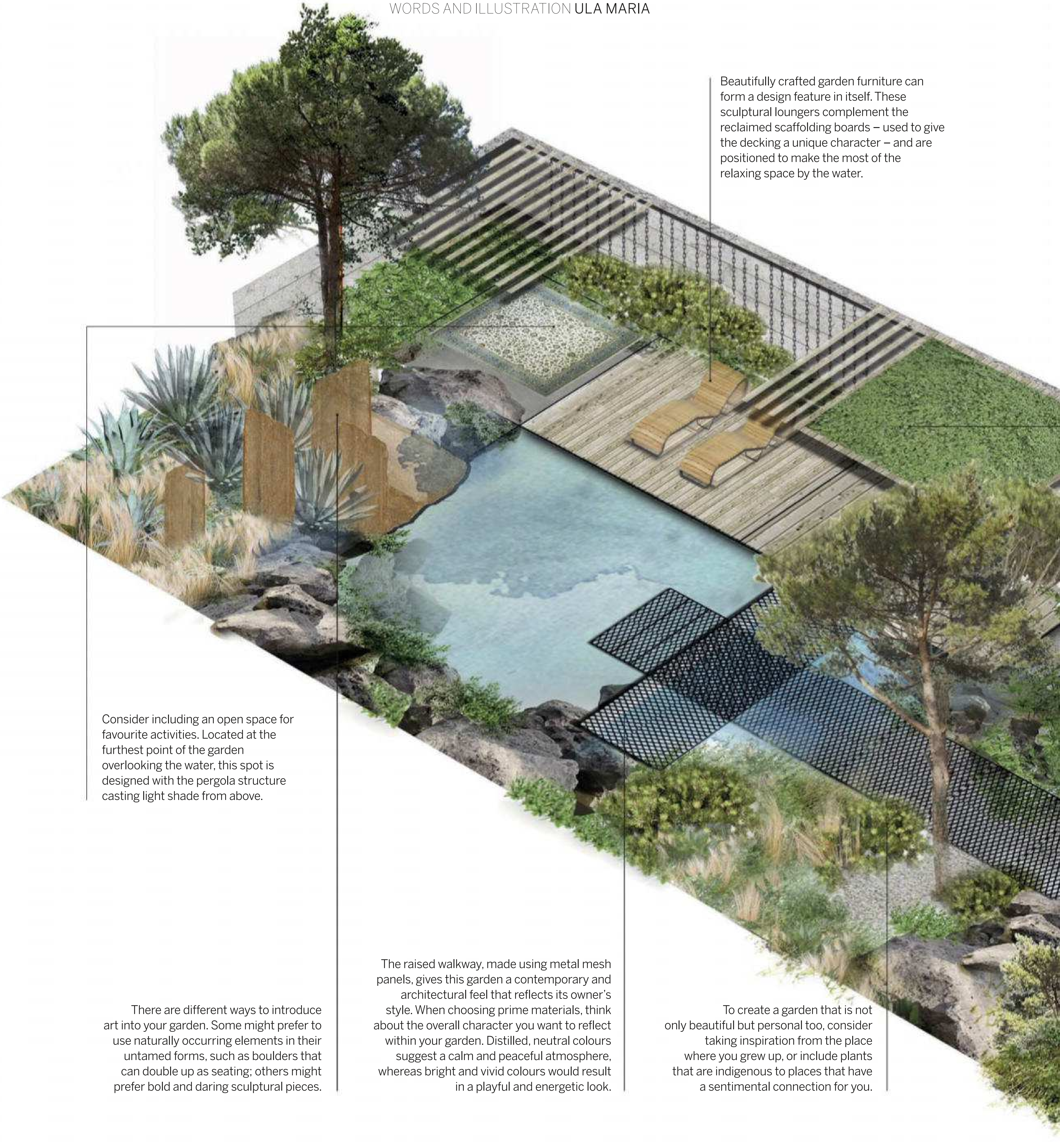
THE SKY'S THE LIMIT

Many of us stamp our personality on our home's interior but feel less sure when it comes to the garden. This is a space that offers limitless possibilities, argues Ula Maria

WORDS AND ILLUSTRATION ULA MARIA



Beautifully crafted garden furniture can form a design feature in itself. These sculptural loungers complement the reclaimed scaffolding boards – used to give the decking a unique character – and are positioned to make the most of the relaxing space by the water.

Consider including an open space for favourite activities. Located at the furthest point of the garden overlooking the water, this spot is designed with the pergola structure casting light shade from above.

There are different ways to introduce art into your garden. Some might prefer to use naturally occurring elements in their untamed forms, such as boulders that can double up as seating; others might prefer bold and daring sculptural pieces.

The raised walkway, made using metal mesh panels, gives this garden a contemporary and architectural feel that reflects its owner's style. When choosing prime materials, think about the overall character you want to reflect within your garden. Distilled, neutral colours suggest a calm and peaceful atmosphere, whereas bright and vivid colours would result in a playful and energetic look.

To create a garden that is not only beautiful but personal too, consider taking inspiration from the place where you grew up, or include plants that are indigenous to places that have a sentimental connection for you.

Ula Maria
is an award-winning garden designer, landscape architect and illustrator. She was named the RHS Young Designer of the Year in 2017.

As a child I spent so much time outdoors I came to think of our garden as a natural extension to the indoor living space. The boundary between house and garden was blurred, and when the weather was kind, our family spent more time outdoors than in. Our orchard with its gnarly apple and apricot trees was the best playroom my brothers and I could wish for. We spent hours playing hide and seek in the kitchen garden among the tall raspberry stems and giant sunflowers. Every corner of the garden was filled with memories and sentimental items, with the personalities of each family member reflected in different aspects of the garden: the style of the planting, the colours and materials used and in hand-crafted fittings; collectively they told our family's story. To this day it's still the garden that holds the strongest associations of 'home' for me, more so than any other house I've lived in since.

When designing a garden, I think it is important to see that every garden has the potential to tell the story of those who inhabit it, making it a space that's not only beautiful and functional, but meaningful too. Many people feel their house is a true reflection of themselves, but I believe it's the garden where personality and relationships with our surroundings truly blossom.

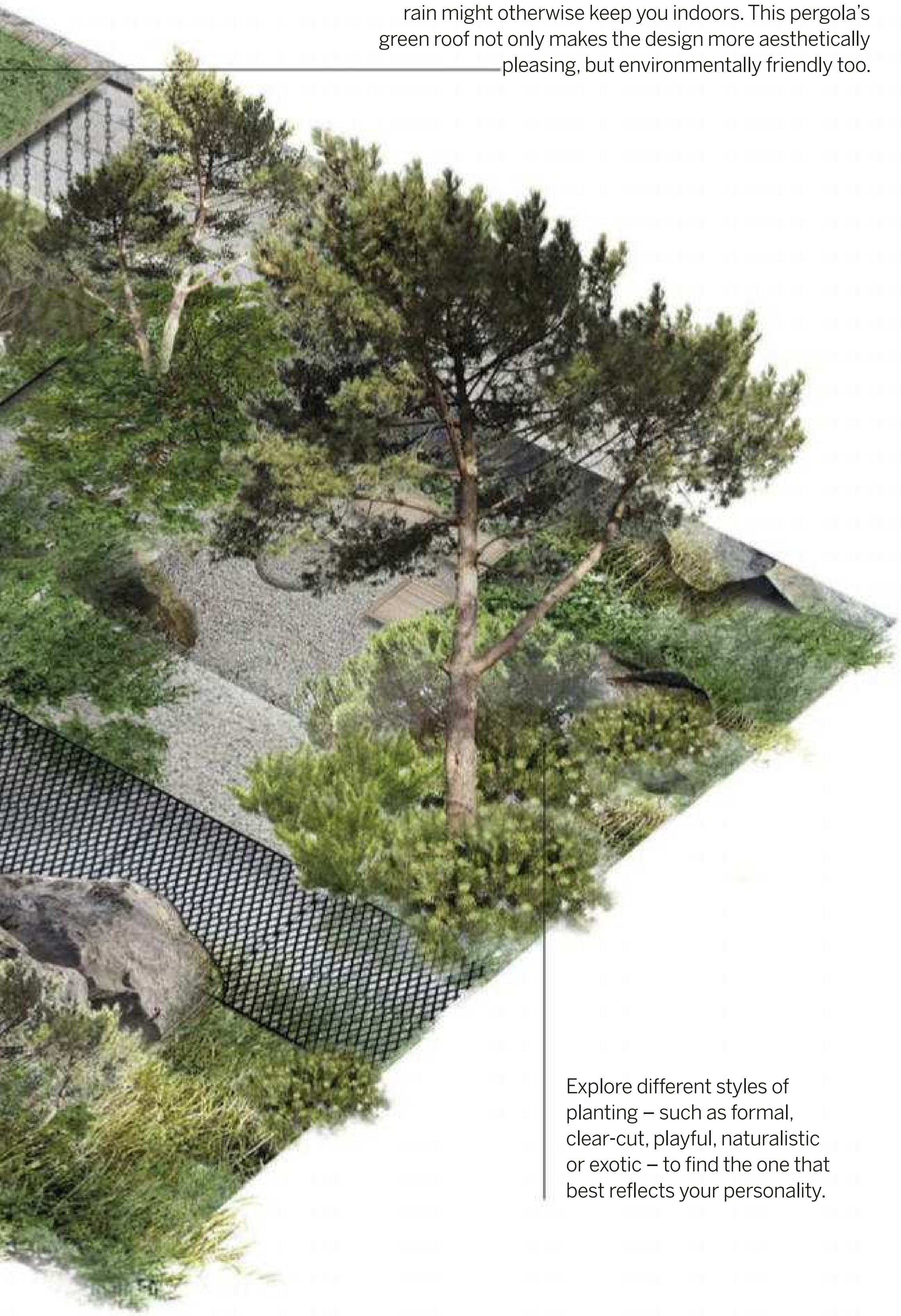
THE STARTING POINT

To design a garden that will reflect fragments of yourself might seem daunting at first, and it is sometimes hard to know where to begin. Most people are far more comfortable designing interior spaces, than working with outdoor plants and an arrangement of outdoor spaces. But it's important to keep reminding yourself, that unlike interior spaces gardens are continuously evolving, and no garden has to be perfect right from the start; nature is much more intricate and forgiving.

> *GARDENS ARE ALWAYS EVOLVING, AND NO GARDEN HAS TO BE PERFECT RIGHT FROM THE START*

There are few places that reflect our personality better than the place where we choose to live. So it's essential to re-assess your surroundings both to understand your garden in its wider environment but also to work out what were the key aesthetic factors that first drew you to the house. Often, your home's architecture and the local vernacular will inspire your choices for the garden. For example, the dominant materials of the building, be they timber, brick or stone, could influence what materials you choose for the garden. You can choose to match materials or find other materials that either complement or contrast their colour and texture qualities with those of your home.

Before embarking on a design, I always take time to explore and evaluate the site, as it's important to consider a garden in its wider environment. Imposing something that goes against the grain of the site will always look unnatural and forced. Often, the best practice is to begin with a subtle base, on which you can introduce layers of personality over time. Smaller, more enclosed spaces are more forgiving, and will give you more freedom to establish the garden's character without having to worry so much about its surroundings.

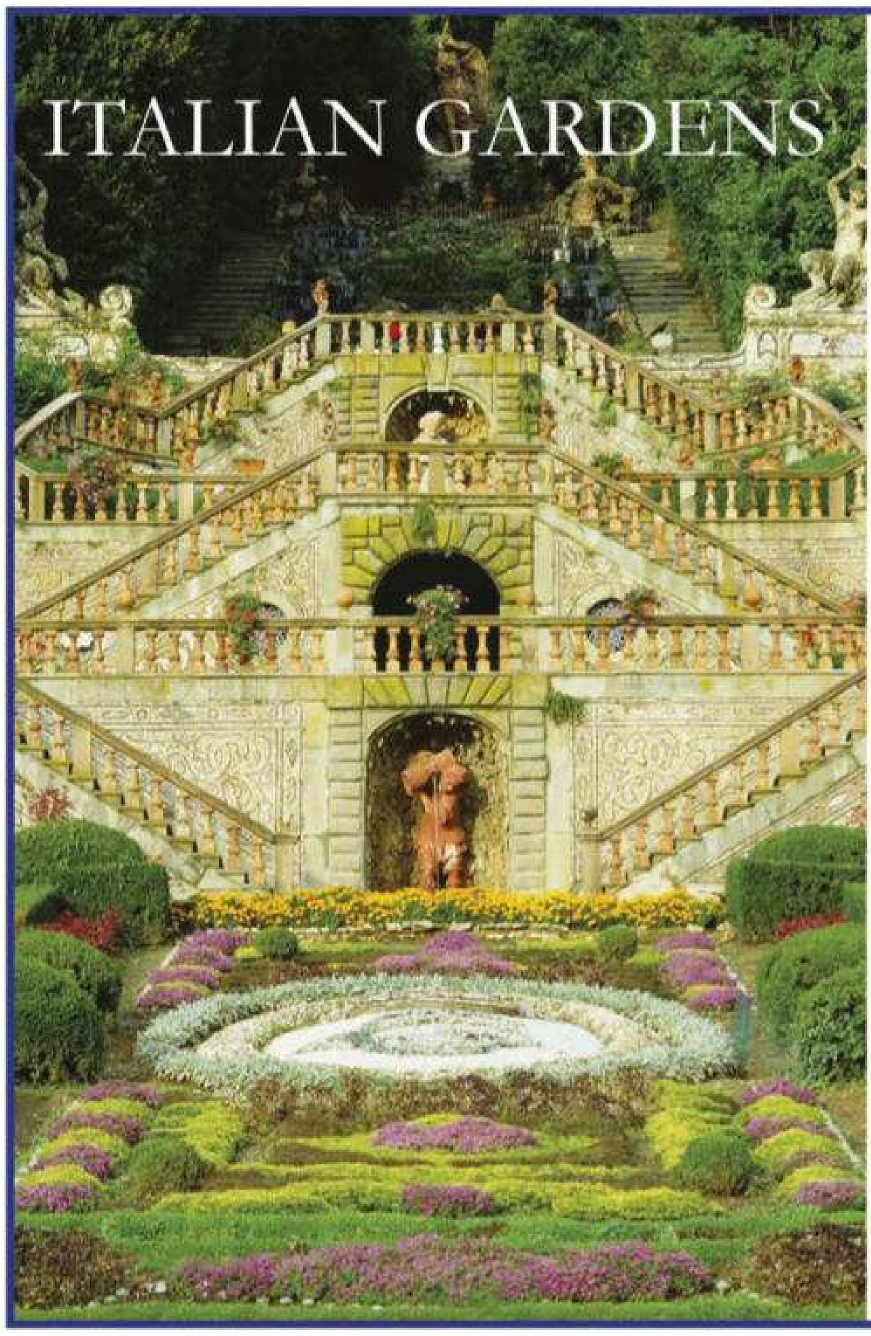


Think about how your garden can enrich your lifestyle. Could you benefit from a quiet space in which to relax or an area to dine and entertain? By partially enclosing such a space you'll be able to enjoy your garden on days when harsh sun or rain might otherwise keep you indoors. This pergola's green roof not only makes the design more aesthetically pleasing, but environmentally friendly too.

Explore different styles of planting – such as formal, clear-cut, playful, naturalistic or exotic – to find the one that best reflects your personality.

OUTDOOR SPACE

Another way of starting a garden is to think of it as an extension of your home, a space full of potential, with room to play, dine, rest and, above all, reconnect with nature. A garden will always work best if it ties in well with your lifestyle; how much time you ▷



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▷ spend outdoors and how you want to use the garden. Whether your priority is a kitchen garden, a dining space, or a specific, sport-related area, you need to identify key dedicated function areas that are important to you and your family. The more practical and useful the spaces you create in your garden, the more likely it is you'll feel encouraged to tend and nourish that garden. However, if you have a lifestyle that doesn't allow you to spend much time outdoors, then you may be better to concentrate on creating beautiful views that will be visible from the windows you look out of the most often.

It's also incredibly important you don't forget about your front garden. After all, this is the space that greets you every time you come home and it is the first 'room' of your home visitors will see – and as we know, first impressions count. Your front garden should be a miniature representation of what anyone visiting you for the first time can expect to find in the rest of your home – and that includes you.

PERSONAL TOUCH

Many of us enjoy adding our unique and personal touches to our home. Likewise, the smallest details can give a garden a distinctive look that reflect its owner's personality. If the key structural features and the background materials of a garden are relaxed and unified, then the smaller details and design elements could be of a more eclectic nature, to help inject charm and character into the space. Water features, sculptures, and plant pots are some of the most obvious design elements used to introduce unique character into the space. But, I think it is important not to forget that other features, such as fencing and gates, can also be used to express your design flair. For example, if you were to install architectural, dark-coloured, heavy metal gates you will present a completely different personality and feel than if you install more fragile gates with an intricate latticework design.

> *THE SMALLEST DETAILS CAN GIVE A GARDEN A DISTINCTIVE LOOK THAT REFLECT YOUR PERSONALITY*

But most of all, it's our planting choices that reveal our personality in a garden. Some planting designs are colourful, loud and showy, proudly standing out from the neighbouring gardens. Some are light and dreamy, yet slightly chaotic, with sways of colourful flowers perfectly blending one into another and their seedheads swaying in the wind. Others are structural, unified and perfectly balanced, with flawless topiary and a freshly mown lawn. In some gardens, you can find plants from far-flung places, indigenous to their owner's home countries, or rare specimens passed on from one generation to another.

LAYERS OF TIME

Like our personalities, our gardens consist of many layers, shaped by time and events. I believe it is important that we keep experimenting, searching and building upon those layers that result in the most characterful gardens that can be shared with others. It is essential to remember that unlike interior spaces, even the best gardens are never finished, and often frayed around the edges. Gardens require time and tending, and nature can't exactly be rushed. However, I believe, that creating a garden you truly care for, can be as rewarding, if not more so, than perfecting any one of the rooms inside your house. Remember, unlike any of your interior rooms, in the garden, the sky truly is the limit. ☐

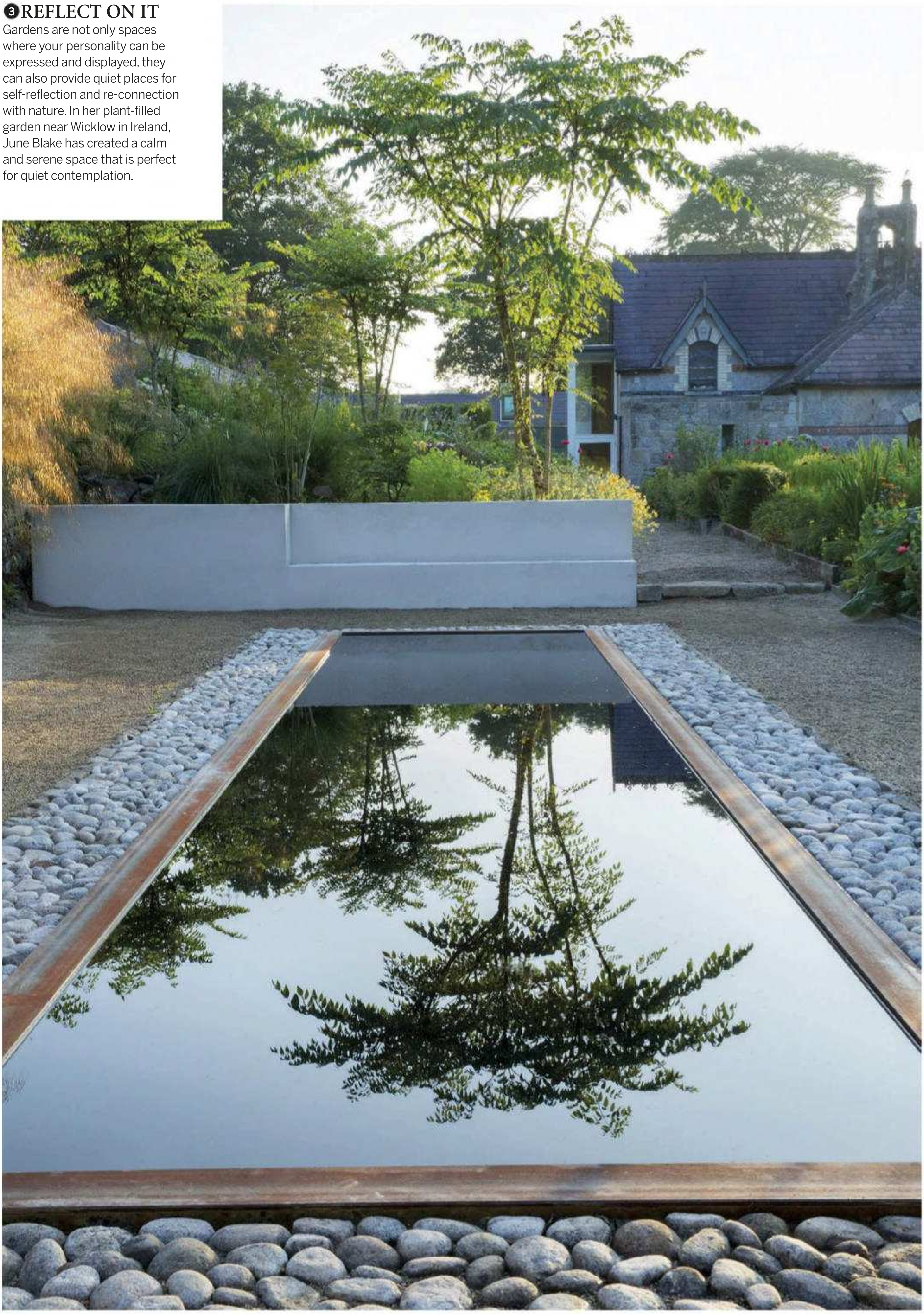
① IN THE MIX
Plants, like people, have personalities; some may appear bright and showy, while others are quiet or even discreet. This beautifully chaotic mix of irises, aquilegias, dicentra, roses, achillea, fennel, salvia, cirsium, chaerophyllum forms an elegant and joyful display.

② UNIQUE YOU
The garden surrounding the former home of the late filmmaker Derek Jarman is said to be a true reflection of his personality. Wildflowers self-seed among the sculptural elements that make the space resemble a stage set; yet the garden blends in seamlessly with its surrounding landscape.

1 MMGI / MARIANNE MAJERUS. DESIGN: LDC DESIGN; 2 MARK MERCER / ALAMY STOCK PHOTO

❸REFLECT ON IT

Gardens are not only spaces where your personality can be expressed and displayed, they can also provide quiet places for self-reflection and re-connection with nature. In her plant-filled garden near Wicklow in Ireland, June Blake has created a calm and serene space that is perfect for quiet contemplation.



3 MMGI / MARIANNE MAJERUS, DESIGN: JUNE BLAKE, IRELAND

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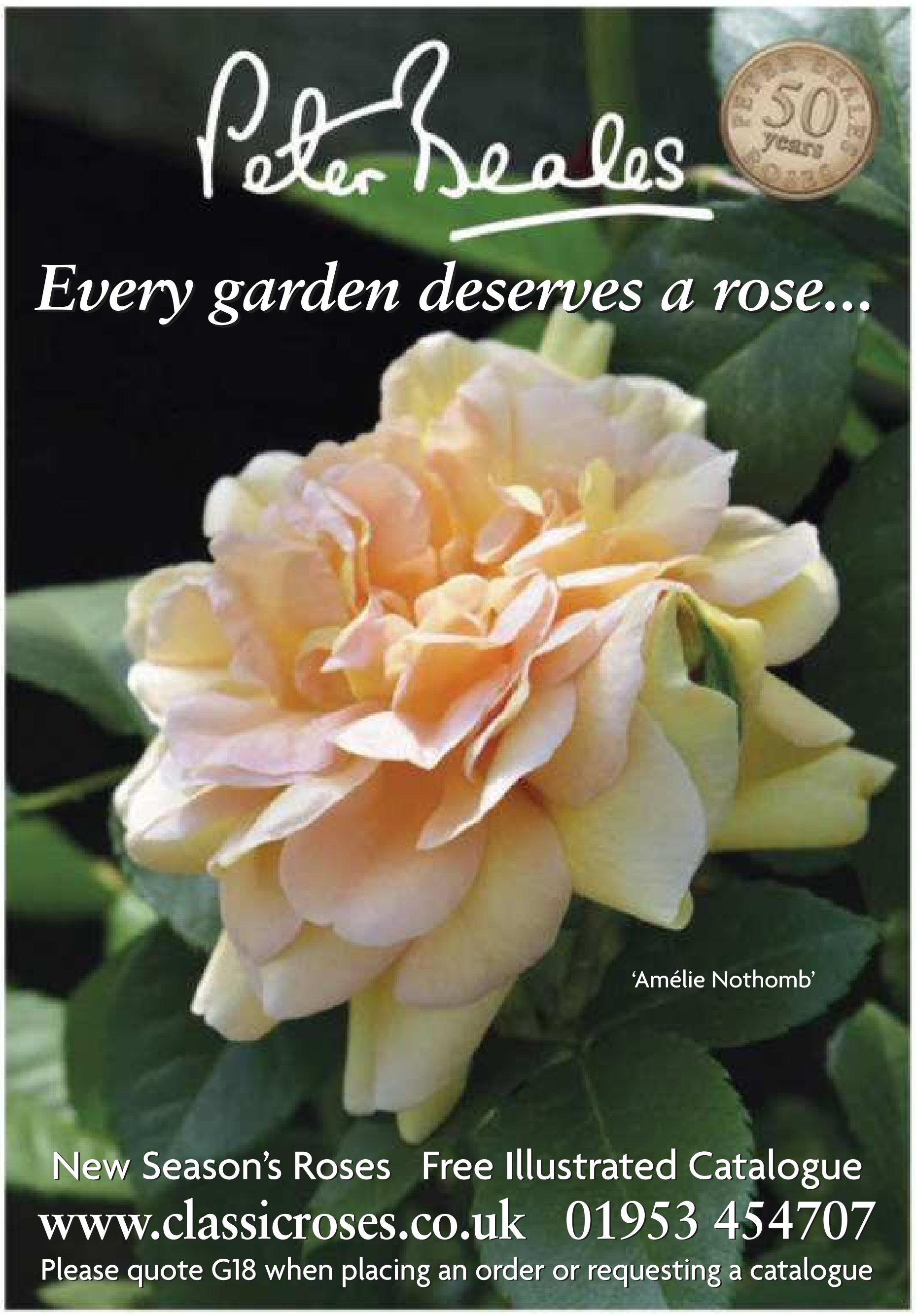
Peter Beales

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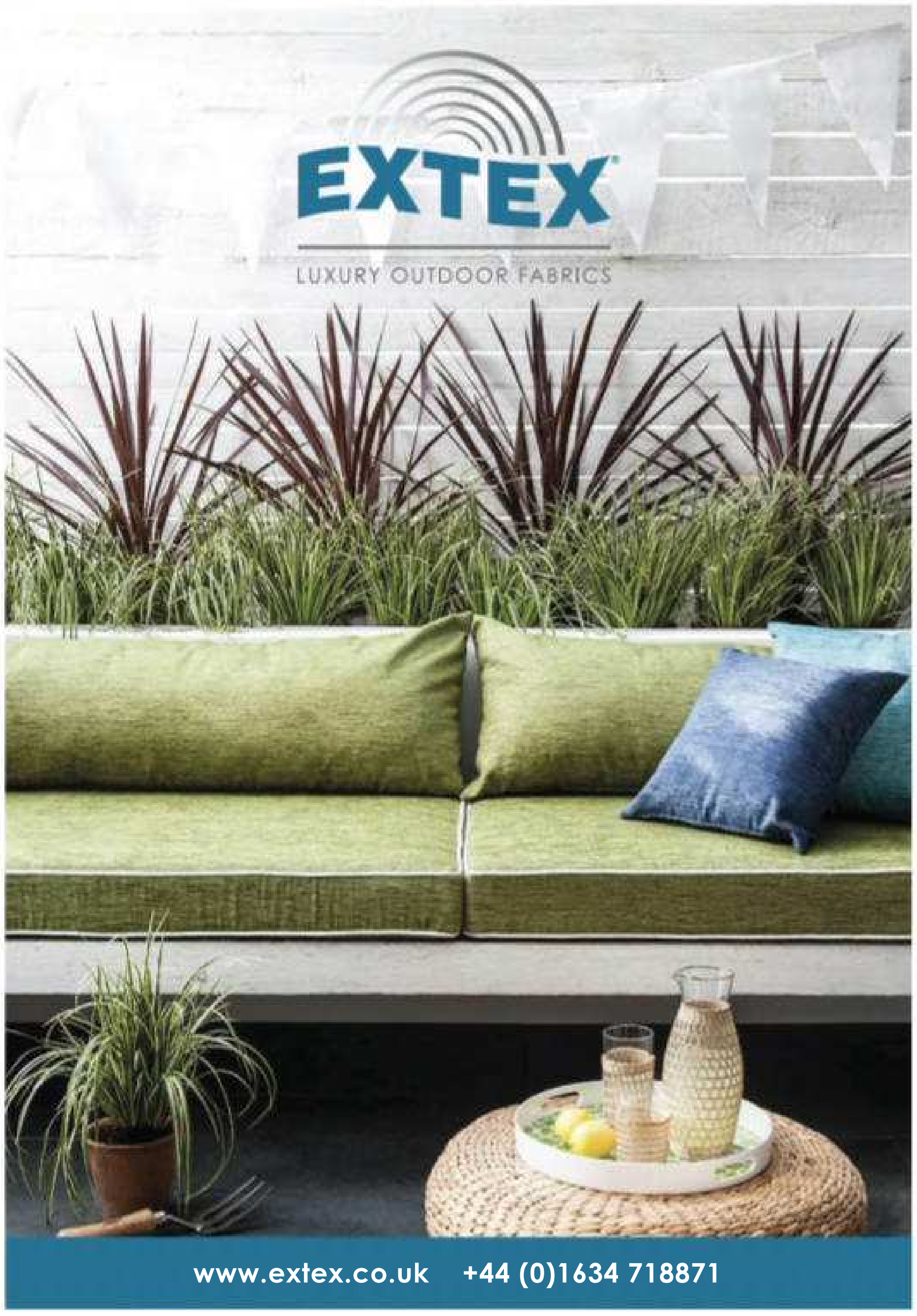
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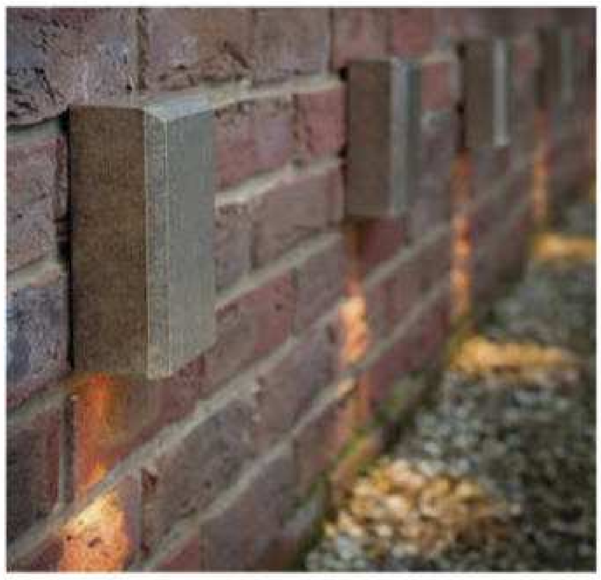

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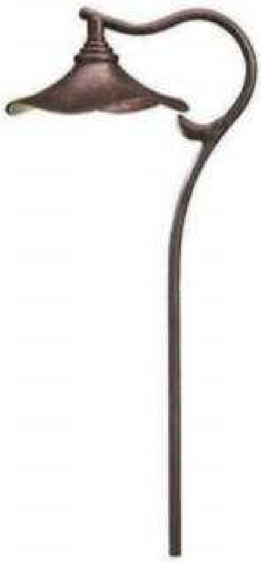
£154.40, Jim Lawrence,
01473 826685, jim-lawrence.co.uk



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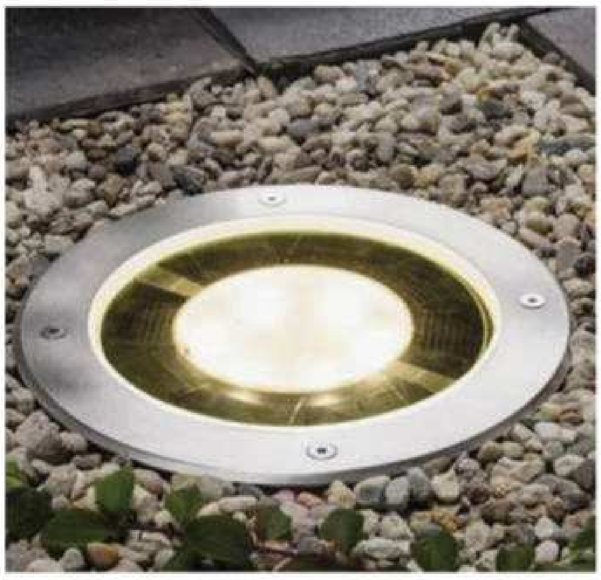
$198, Kichler,
020 8133 2436, lumens.com



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LED Recessed Floor Light Special Line Solar,
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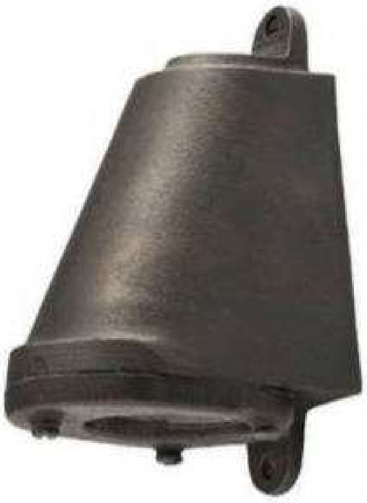
020 3514 3658, lights.co.uk



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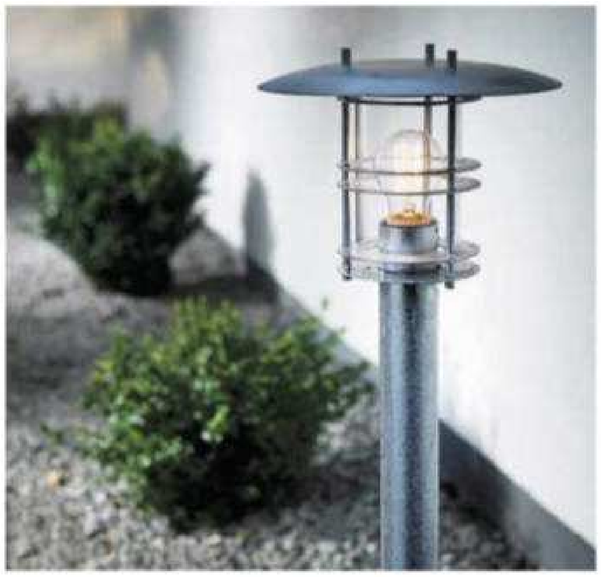

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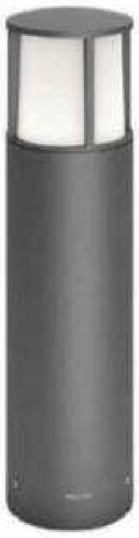

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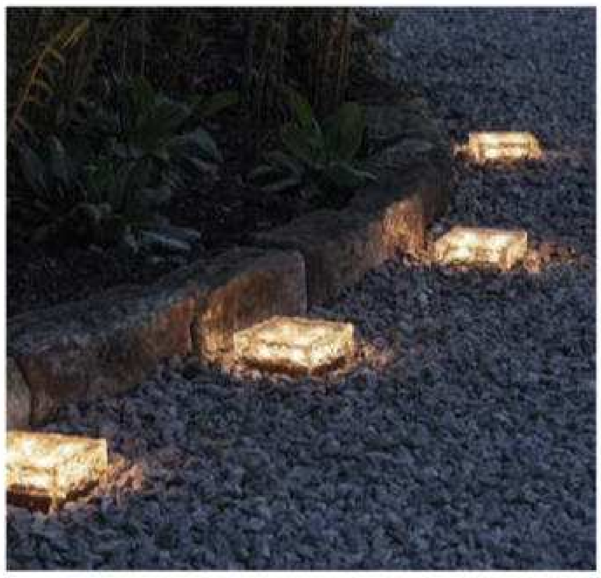

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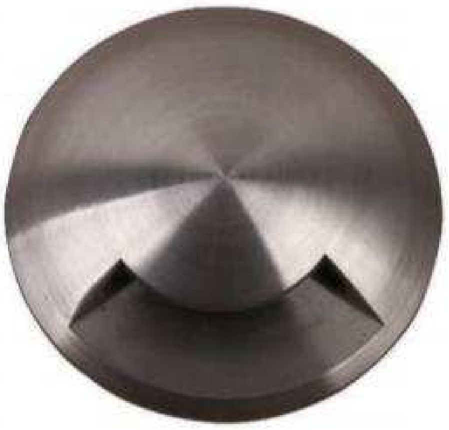

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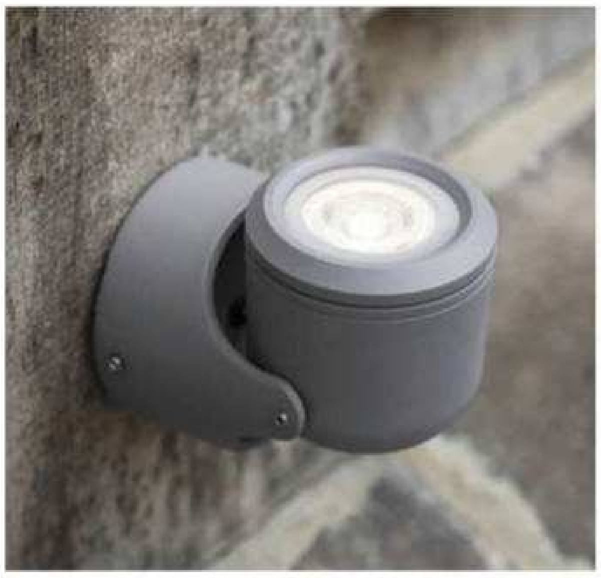
£105, Garden Zone,
01932 820318, gardenzonelights.co.uk



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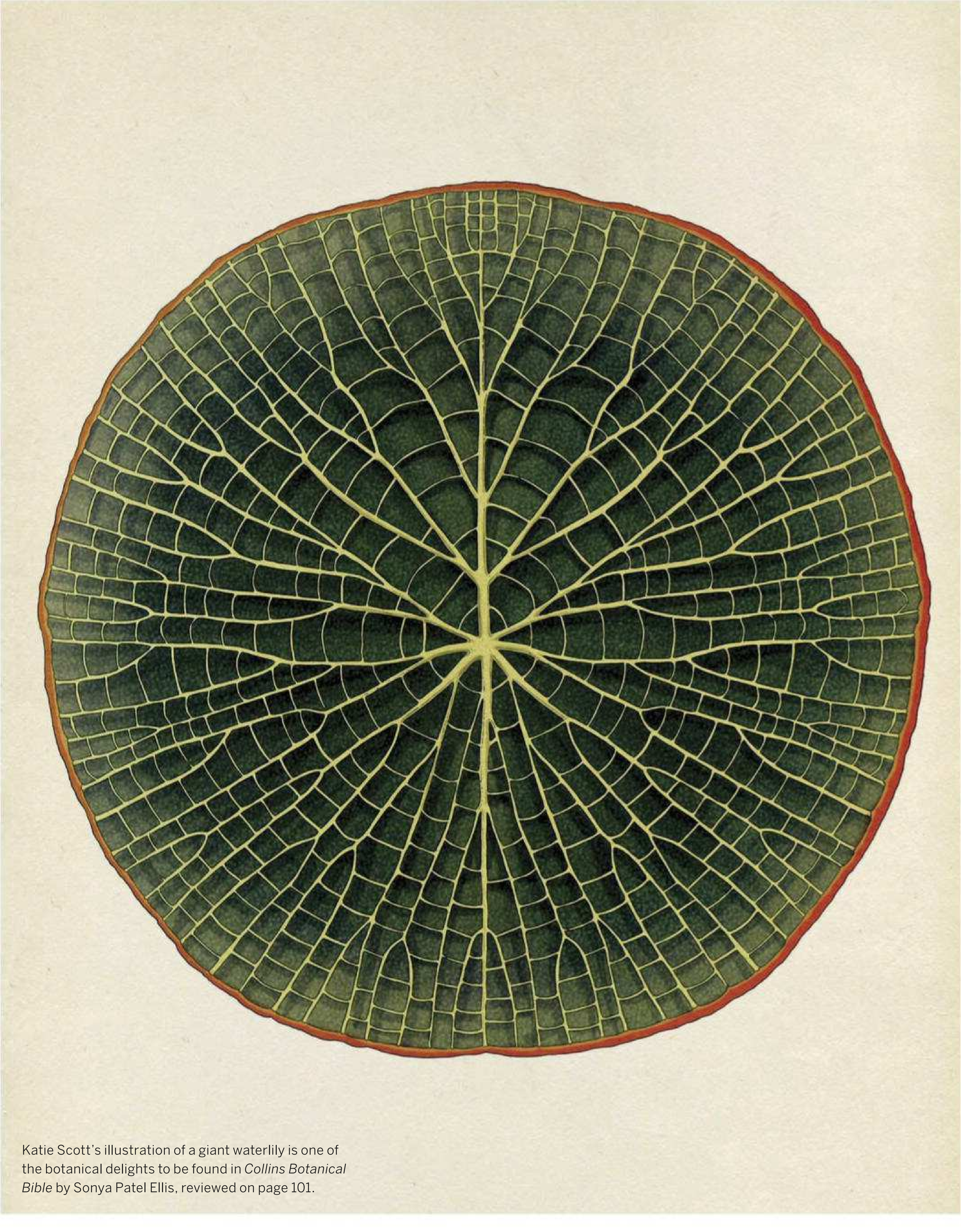
DOWNTOOLS

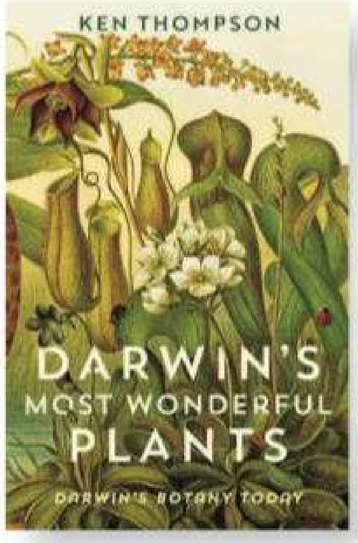
Book reviews, competition, crossword



Katie Scott's illustration of a giant waterlily is one of the botanical delights to be found in *Collins Botanical Bible* by Sonya Patel Ellis, reviewed on page 101.

GIANT WATERLILY BY KATIE SCOTT FROM HER BOOK *BOTANICUM* (BIG PICTURE PRESS, 2016).

BOOK REVIEWS



DARWIN'S MOST WONDERFUL PLANTS: DARWIN'S BOTANY TODAY

by Ken Thompson

Profile Books, £10.99
ISBN 978-1788160285

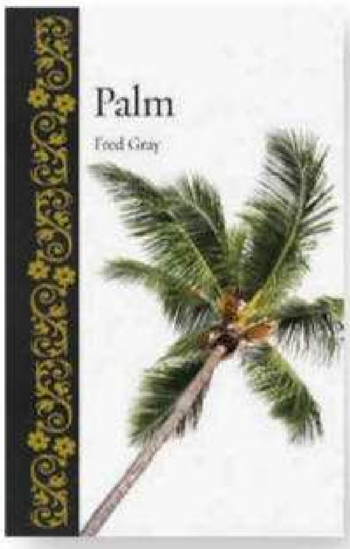
A detailed and engaging retrospective look at the numerous contributions made by Charles Darwin to modern botany.

Reviewer Rory Dusoir is a Kew-trained gardener and writer.

The thesis of Ken Thompson's engaging new book is that Darwin's reputation as a botanist has long lacked the recognition it deserves. The over-arching achievement of his career, the discovery and promulgation of the theory of evolution, has cast shade on some of his more detailed research in the sphere of plant biology; work that demands celebration in its own right. The author sets out to right this wrong by examining some of Darwin's prescient botanical discoveries and theories.

Thompson draws attention to Darwin's work in three areas: the contrivances by which climbing plants climb, insectivory in plants, and the mechanisms within flowers that encourage cross-pollination. His account highlights the creativity of Darwin's mind, and his uncanny knack for asking the right questions, questions that foreshadowed some still expanding fields of research. Compared to modern-day botanists, Darwin was disadvantaged by a lack of knowledge in the fields of microscopy and chemistry and limited to experimenting on plants he could grow in his own garden. His fixation with cross-pollination mechanisms is a case in point – before the science of genetics existed, Darwin had intuited the vital importance to a species' survival of mixing the gene pool.

This is a fascinating insight into the scientist's sheer delight in observing the minutiae of living organisms. Intuitive he may have been, but it was the painstaking hours spent on detailed observation that put him in a position to generate his larger ideas. To paraphrase his son, Francis: 'he supplied the most brilliant evidence in favour of… natural selection… But I do not think that was his object, it was rather a by-product of work carried on for the love of doing it'.



PALM

by Fred Gray

Reaktion Books, £16
ISBN 978-1780239170

A must-read book. Even if you don't think you're interested in palms, you should probably know how crucial a role they play in your life.

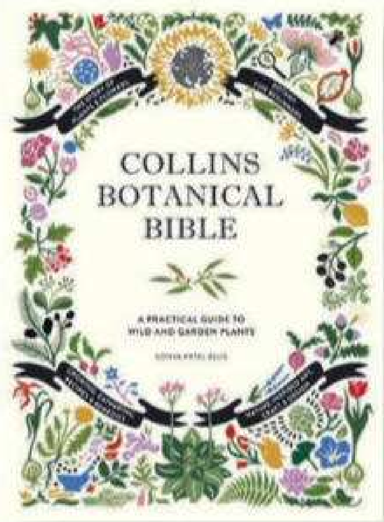
Reviewer Alys Fowler is a garden writer and horticulturist.

Palms boast all the necessary ingredients for a good tale. They are botanically diverse and record breakers, claiming the biggest seed, longest leaf and largest inflorescence of the vegetal world. They play a huge role in both economic and ethno-botany. The date palm, for instance, played a key role in the development of the Fertile Crescent in the Middle East and from here the story unfolds of how the West discovers the palm.

This is all beautifully written and perfectly peppered with good references, photographs and paintings. It's a pleasure to read, but it wasn't until I got to palms and capitalism that for me this book became something else.

Palm oil extracted from the species *Elaeis guineensis* is ubiquitous in everything from oat cakes to lipstick and as many know its relentless monoculture is destroying rainforests, pushing orangutans and countless less charismatic species to the brink of extinction. What this book teaches, in its mannered and careful approach, is that palm oil is in much more than just biscuits and lipstick, it lubricates the modern world and how it got to play that role is carefully laid out. Its production has helped alleviate poverty – the palm oil industry employs an estimated seven million people – yet the consequences of modern production are destroying habitats, endangering rich biodiversity and adversely affecting the lives of many. It's a sobering read.

The final three chapters shift the story to the role palms play in design, from landscaping and architecture, to decoration and clothing. The palm as a motif is often symbolic of leisure, of opulent exoticism and the remote desert island getaway and yet in reality it is playing a far more destructive role.



COLLINS BOTANICAL BIBLE: A PRACTICAL GUIDE TO WILD AND GARDEN PLANTS

by Sonya Patel Ellis

William Collins, £30
ISBN 978-0008262273

An impressive, colourful and all-encompassing tome that champions and celebrates the plant kingdom, its past, present and future.

Reviewer Rosanna Morris is a freelance writer.

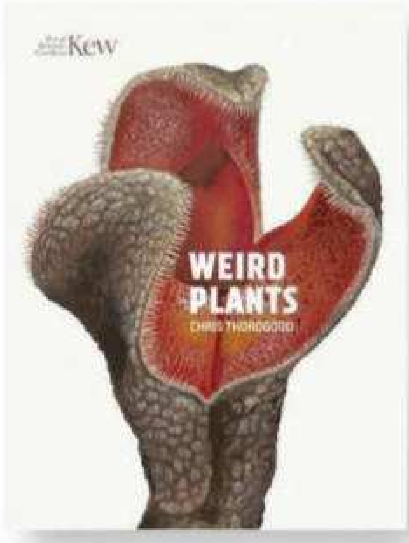
Writer, editor and artist Sonya Patel Ellis has been fascinated by plants since she began pressing flowers as a child, and felt compelled to put together a book that celebrated everything wonderful about the plant kingdom.

The result is a hefty 400-page tome that brings together plant history, edibility, healing properties and art, as well as science. Six chapters examine the beginnings of plants, from cyanobacteria to ferns, followed by mankind's interaction with them – the first gardens, cooking with plants, producing art inspired by them, and their medicinal uses.

A chapter on botany for beginners features the basic science and explains the logic behind the Latin in plant names and terms. It gets technical at times but we learn that a courgette is a fruit and rhubarb is a vegetable.

Elsewhere, seasonal recipes include elderberry flu remedy, fig leaf ice cream, rosehip syrup, crystallised flowers, pickled magnolia petals and date power bars. In the 80 or so heavily researched pages dedicated to botanical art, artists of today such as Katie Scott and Pia Östlund appear alongside history's greats such as Basilius Besler and Elizabeth Blackwell. The book is illustrated with a mix of photographs along with old and modern illustrations and prints, which demonstrate the enormity, diversity and beauty of the plant world.

This is an exhaustive work in which Patel Ellis brings together a great deal in one place. She makes the infinite plant kingdom seem less intimidating by giving it this treatment. What is more, she has included many tools throughout – a guide to using the book and an impressive index – to direct the reader and help them find their way around.



WEIRD PLANTS

by Chris Thorogood

Kew Publishing, £18
ISBN 978-1842466629

A fun and intriguing book that will appeal to anyone who is instinctively drawn to the ruffians of the plant world.

Reviewer Alys Hurn is staff writer for Gardens Illustrated.

There is a wealth of interest and intrigue in *Weird Plants*, but this isn't a book for those looking for a comprehensive guide. It's more of an *amuse-bouche* to an underworld of rare and extraordinary plants.

Author Chris Thorogood is a botanist at the University of Oxford. His experiences seeking out unusual plants in exotic locations around the world has inspired him to create rich, detailed oil paintings of the plants he's seen on his travels and he has used his paintings to illustrate the plants featured in this book.

Thorogood has split *Weird Plants* into seven thrillingly named chapters: Vampires, Killers, Fraudsters, Jailers, Accomplices, Survivors and Hitch-hikers. Each section covers interesting facts about where in the world these unusual plants can be found, their behaviour, botany and appearance and Thorogood explains the weird and wonderful ways in which they have adapted to their, often harsh environments. He has also included a world map so the reader can see the plants provenance.

As well as infamous plants, such as the Venus flytrap (*Dionaea muscipula*), and the bee orchid (*Ophrys*), which Thorogood describes as 'the ultimate floral fraudster', there are mysterious and unknown plants included too. Two plants that stood out for me are the flying duck orchid (*Caleana major*), a small decoy plant that resembles a duck in flight, and the not so lovely-sounding forest leech, *Balanophora fungosa*, a peculiar flowering structure that feeds from the roots of about 20 different species in the forests of Asia and Australasia.

With Christmas just around the corner, this would make a great stocking-filler for anyone fascinated by the diversity of plants.

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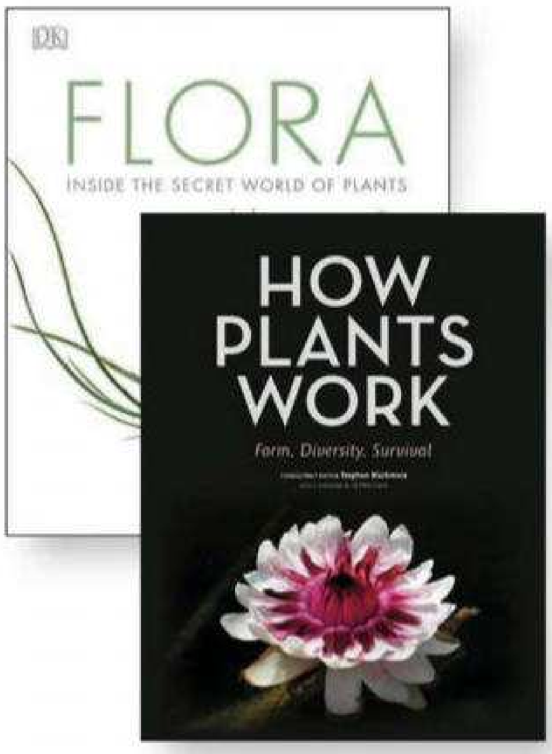


FLORA: INSIDE THE SECRET WORLD OF PLANTS
DK, £30
ISBN 978-0241254806

HOW PLANTS WORK
Consultant editor
Stephen Blackmore
Ivy Press, £30
ISBN 978-1782406976

Two new books that reveal the glory and complexity of the botanical world through images, text and authoritative explanation.

Reviewer Matthew Biggs is a Kew-trained gardener and presenter.

Both of these books take on the challenge of making botany accessible to all in a similar fashion. Multiple authors, with impeccable academic credentials, lead the reader on an exploratory journey from root hairs to shoot tips, reproductive systems and seed dispersal, explaining form and function in intimate detail along the way.

How Plants Work relies on text for more detailed explanations, accompanied by diagrams and electron microscopy images, with 'box outs' highlighting specific points of interest. *Flora* follows a simple format relying more on beautiful images and information delivered in bite-sized, easily digestible captions; both books are filled with fascinating facts to increase our understanding of plants.

Where they diverge is that Blackmore's book concludes with a chapter on People and Plants, emphasising our dependence on plants and the urgent need for plant conservation; *Flora* is punctuated by text on the role of plants in art and studies of individual species.

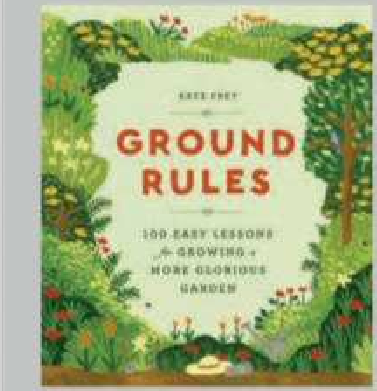
How Plants Work is detailed – like an expansive, well-illustrated text book; *Flora,* in a larger format, with bold images combining beauty and science, is more of an educational, informative coffee table book. (Do not overlook the botanical prints hidden in a sleeve inside the back cover.)

The consistent use of large images in *Flora*, although excellent for portraying minutiae, can become overwhelming for larger subjects, while text heavier *How Plants Work*, may prove intimidating to some.

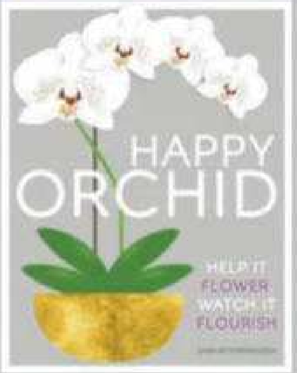
But both make the subject accessible and enjoyable, reminding us of the astonishing beauty and complexity of the plants on which we all depend.

Other books

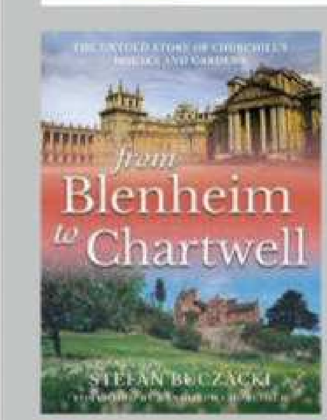
Five new titles looking at how to grow orchids successfully, Winston Churchill's gardens, and the basics of gardening.



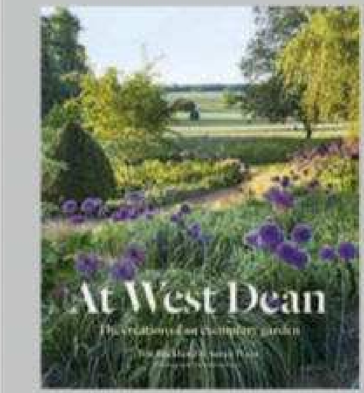
GROUND RULES: 100 EASY LESSONS FOR GROWING A MORE GLORIOUS GARDEN
by Kate Frey
Timber Press, £14.99
ISBN 978-1604698787
A basic guide to the fundamentals of creating a healthy garden.



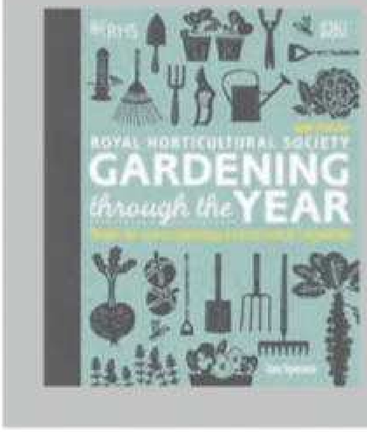
HAPPY ORCHID
by Sara Rittershausen
DK, £9.99
ISBN 978-0241349229
A guide to caring for over 125 types of orchid with advice on prolonging their flowering time, when to water and feed your orchid and tips for repotting.



FROM BLENHEIM TO CHARTWELL
by Stefan Buczacki
Unicorn Publishing, £25
ISBN 978-1911604235
A reissue of Stefan Buczacki's 2007 book about the homes and gardens of Winston Churchill, revised and updated.



AT WEST DEAN: THE CREATION OF AN EXEMPLARY GARDEN
by Jim Buckland & Sarah Wain
Photography by Andrea Jones
White Lion Publishing, £40
ISBN 978-0711238923
The story behind the creation of the gardens at West Dean.



RHS GARDENING THROUGHOUT THE YEAR
by Ian Spence
DK, £20
ISBN 978-0241315613
First published in 2001, this new edition has more advice for month-by-month planning and garden inspiration.

READER COMPETITION

Christmas at Kew.

Win preview night tickets to Christmas light trails at Kew Gardens and Blenheim Palace

We're excited to offer two prizes of a pair of tickets to the preview night of one of two fabulous Christmas light trails – at either the Royal Botanic Gardens, Kew, or Blenheim Palace. Plus, as part of each prize the winner will enjoy an overnight stay at a local hotel.

Now in its sixth year, **Christmas at Kew** is bigger than ever, with over one million twinkling pea-lights and thousands of laser beams spread throughout the gardens. The winner of this prize will stay at **Hilton London Syon Park**, nestled on the edge of the 200-acre Syon House Estate. The hotel combines tradition with modern amenities, unique decor and a delightful restaurant. **kew.org/christmas**

Christmas at Blenheim Palace transforms the historic landscape for the third year, creating a magical celebration from the delicate and twinkling to the grand and spectacular. Follow the lakeside path past the Gingerbread House and under hundreds of larger-than-life glowing flowers suspended in the branches. For this prize the winner will stay at **The Feathers**, a historic, chic, town-house hotel in Woodstock, just beyond the gates of Blenheim Palace, where guests will enjoy a contemporary yet traditional stay with a warm welcome. **blenheimpalace.com/christmas**

There are several Christmas light trails happening at locations across the country. To find a Christmas light trail near you go to **mychristmastrails.co.uk**

COMPETITION

We have two prizes: **Prize 1** two adult tickets to the Christmas at Kew Preview on the evening of Wednesday 21 November, 6.30pm, with overnight stay and breakfast at The Hilton London Syon Park Hotel. **Prize 2** two adult tickets to the Opening Night for Christmas at Blenheim Palace on Friday 23 November, 6.30pm with overnight stay and breakfast at the Feathers Hotel in Woodstock, Oxfordshire.

Christmas at Blenheim Palace.

HOW TO ENTER

For your chance to win, answer the question **How many Christmas light trails can you visit around the country?**
A. 2 **B.** 5 **C.** 7

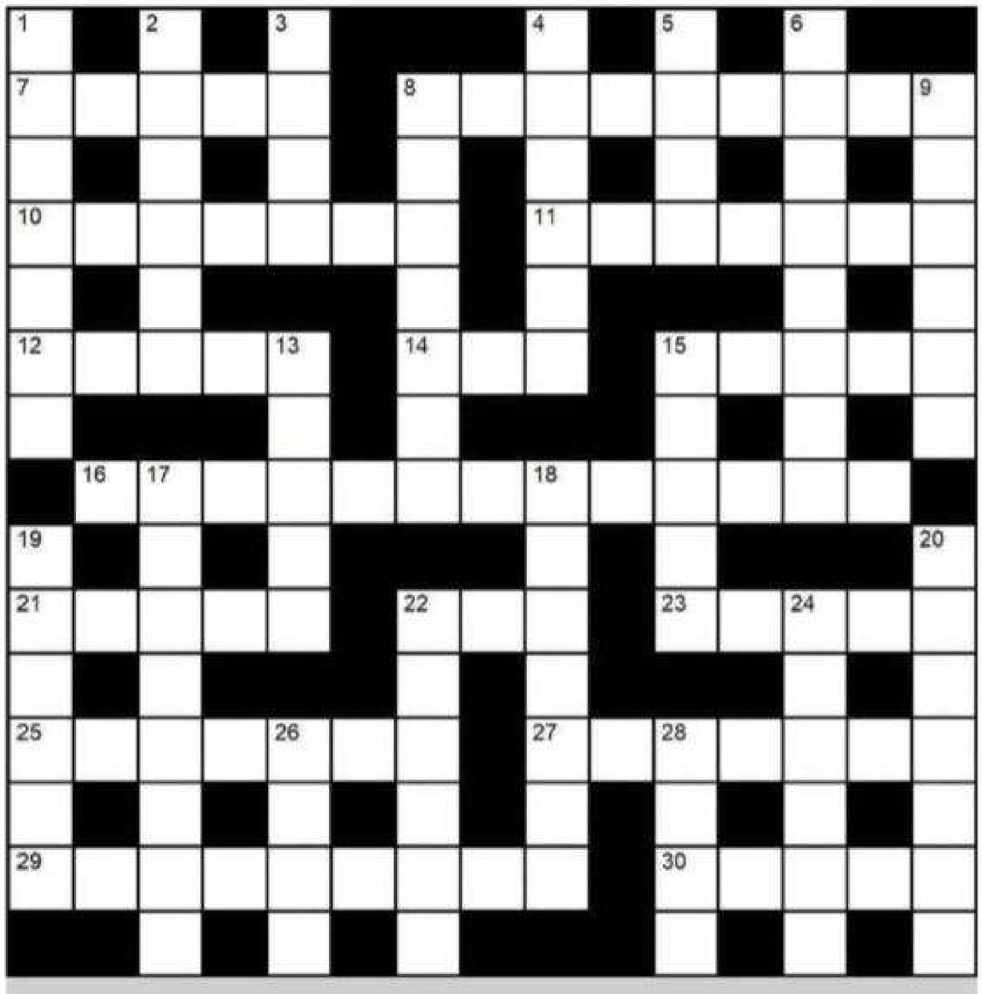
Please indicate if you have a preference for the prize at Kew or Blenheim Palace, or don't mind either location.

Enter by post Send your answer along with your name, address, telephone number and/or email plus your preference of prize location to: *Gardens Illustrated* 266/Christmas lights, PO Box 501, Leicester LE94 0AA.
Enter online Complete the details found at gardensillustrated.com/competitions

Closing date 12 noon, 31 October 2018.
Gardens Illustrated (published by Immediate Media Company Ltd) would love to send you newsletters, together with special offers, and other promotions. If you would like to receive these please write 'YES GI INFO' on your postal entry. Details of how we hold your data can be viewed in our privacy policy at policies.immediate.co.uk/privacy. My Christmas Trails would like to send you details of its latest events and activities by email. If you would like to receive these please write 'YES CHRISTMAS TRAILS' on your postal entry. Web entries have the same option online.

TERMS AND CONDITIONS
1 Promoter: Immediate Media Company Bristol Limited. **2** Entrants must be UK residents aged 18 years or older, excluding the Promoter's employees. **3** By entering, you agree to be bound by all the rules of the promotion. **4** Only one entry per person allowed. **5** No responsibility accepted for lost, delayed, ineligible or fraudulent entries. **6** Closing date for entries is noon on 31 October 2018. **7**. Winning entries will be chosen at random from all eligible entries. **8** Event time slot subject to change. This prize is for the dates and times quoted only. No alternative dates/time slots will be available. **9** Any purchases from food stalls, fairground rides are at the winner's own expense. Parking costs are not included. Travel costs are not included. Winners will be responsible for making their own way to their overnight accommodation. Any additional expenses incurred at the hotels are not included. **10** The winners will be notified within 3 days of the close of the promotion by email . If the winner cannot be contacted, or fails to respond within 5 days of such notification being sent, the Promoter reserves the right to offer the prize to a runner up. **11** The draw is final and no correspondence will be entered into. **12** Promoter reserves the right to substitute the prize with one of the same or greater value but there is no cash alternative.

Crossword



ACROSS

7 Potato with a nutty taste – odd tater! (5)
8 Soil Al dug roughly for spiky-flowered plant (9)
10 Use a mister spray? (7)
11 Eg plant of *Nyssa* or *Eucalyptus* genus (3,4)
12 Onion relatives – house ones are sempervivums! (5)
14 Fixed, small onion bulb ready for planting (3)
15 Eg *Cordyline australis* leaf, with its slender, pointed shape (5)
16 *Saintpaulia*'s common name – strangely inactive flora (7,6)
21 Proposals: partly divide asparagus (5)
22 Throw away compost container? (3)
23 Root out (3,2)
25 Japanese winter pumpkin – leaders of Kew are breeding organic cucurbit 'Halloween Art' (7)
27 Eg a runner bean wigwam (7)
29 Evening primrose genus – other one a modification (9)
30 A plant that's a (usually substandard) variation from the norm (5)

DOWN

1 Genus of the native primrose and cowslip (7)
2 Stop work to get a cutting to root (6)
3 Enthusiasm for orange peel? (4)
4 Cabbage root attacker? (6)
5 Scots pine, say, by start of May is not easily moved (4)
6 Tuscan city's large-fruiting, late-season strawberry (8)
8 Spanish gorse genus – gets in a mess! (7)
9 Terrible weeds start to suffocate turnip-like vegetables (6)
13 Uses pruning shears lightly – turns all the way around (5)
15/24 Old PM's flavoursome old strawberry variety (5,6)
17 Common name for *Erigeron karvinskianus* – distorted bean leaf (8)
18 Feltz's first crimson-flowered *Parrotia persica* (7)
19 Genus of maidenhair tree makes king go mad! (6)
20 As a tiger lily's petals are observed? (7)
22 Beatles' heartless name for Peter, RHS medal-winning rose grower (6)
24 See 15 down
26 Reduces price of prunes? (4)
28 Trim small bits from fruit, it's said (4)

SOLUTIONS TO THIS MONTH'S CROSSWORD WILL BE PRINTED NEXT MONTH

SOLUTIONS TO OCTOBER'S CROSSWORD

ACROSS 1 Gentian **5** Scapes **9** Phaseolus **11** Dior **12** Corn lily **13** Reeds **15** Abelia **17** Eomecon **19** Apricot **21** Hedera **22** Green **23** Red devil **25** Pots **27** Ceanothus **28** Tupelo **29** Red rose.

DOWN 2 Euphorbia **4** America **6** Cestrum **7** Pod **8** Sloes **10** Leycesteria **14** El Cid **16** Large **18** Narcissus **20** Conical **21** Hidcote **22/3** Ghost train **24** Esher **26** Sap.

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4

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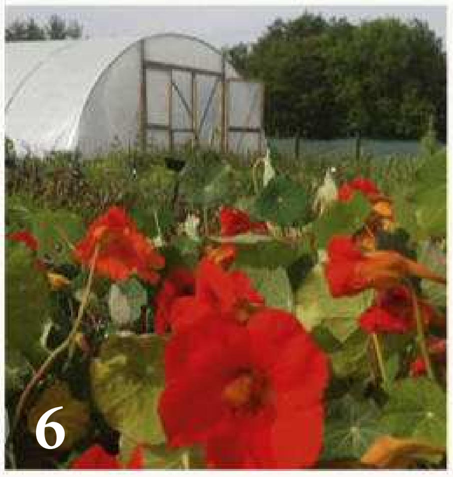
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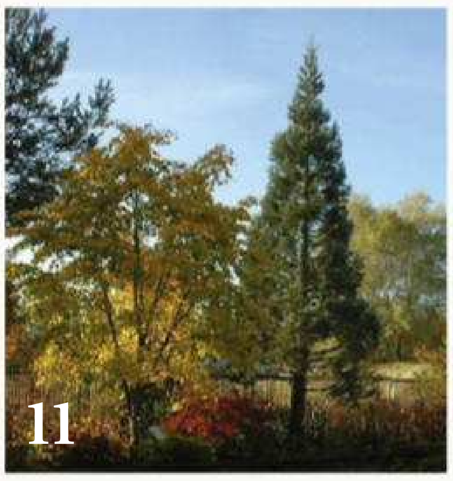
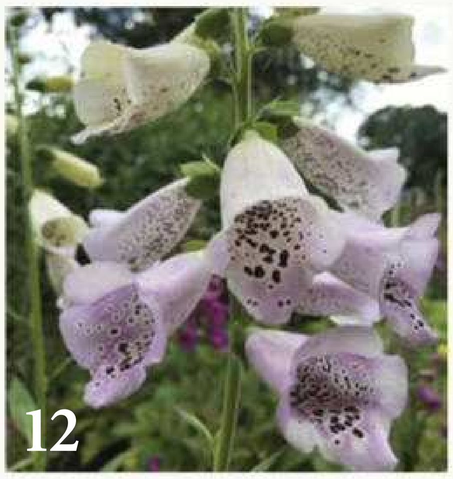
7

8

9

10


11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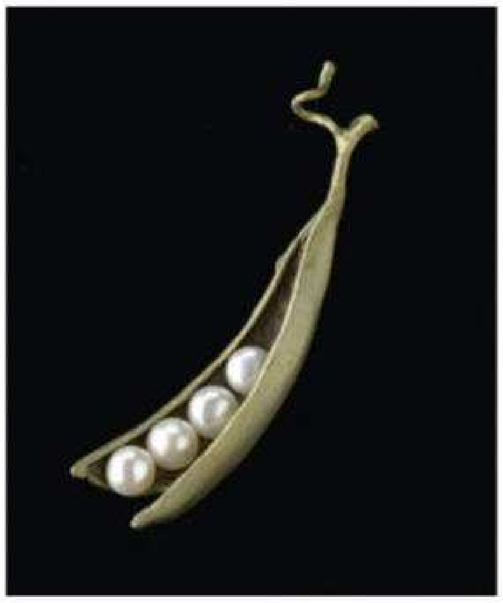

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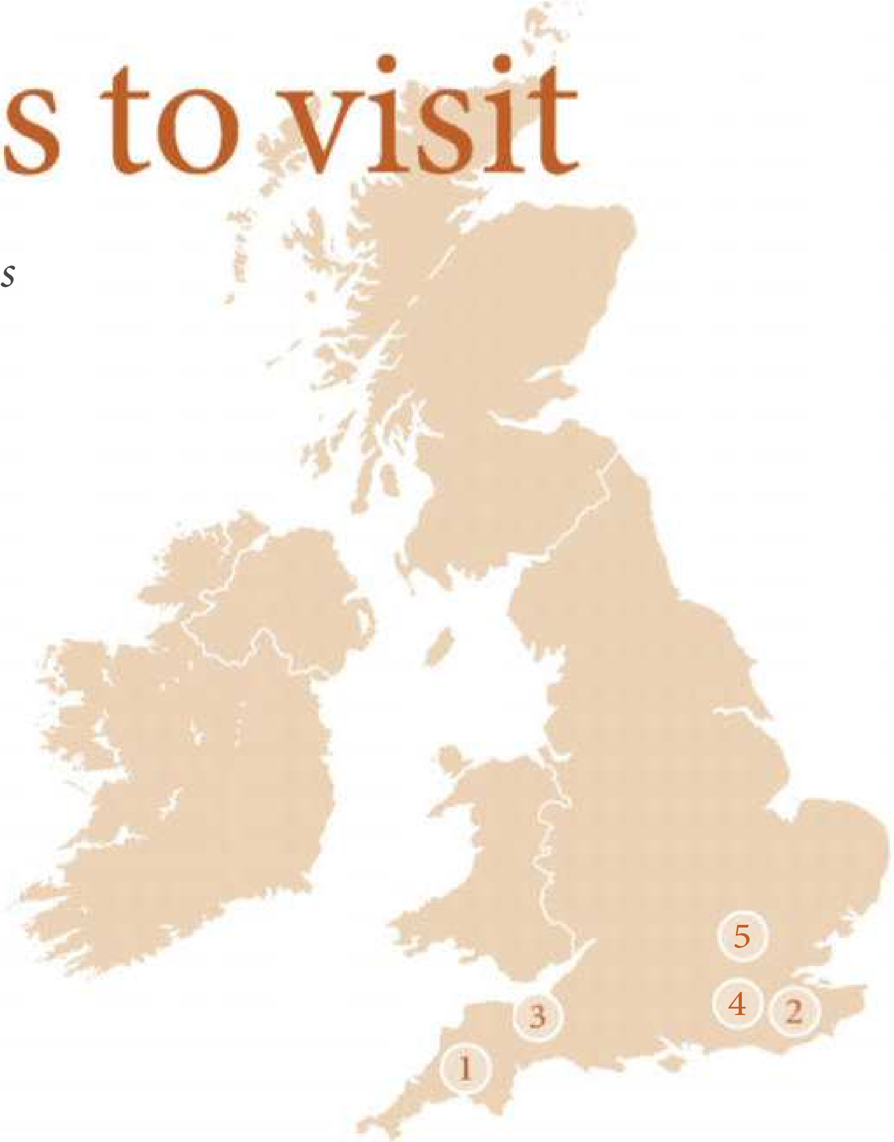
Autumn is a great time to visit this collection of stunning gardens



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Yelverton, Devon PL20 7LQ | 01822 854 769 | thegardenhouse.org.uk

2 SISSINGHURST CASTLE GARDEN, NATIONAL TRUST

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Cranbrook TN17 2AB | 01580 710700 | nationaltrust.org.uk/sissinghurst-castle

3 HESTERCOMBE HOUSE AND GARDENS

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Cheddon Fitzpaine, Somerset TA2 8LG | 01823 413923 | hestercombe.com

4 NATIONAL TRUST NYMANS

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Nr Haywards Heath, West Sussex, RH17 6EB | nationaltrust.org.uk/nymans

5 HISTORY & HERITAGE AT SHUTTLEWORTH

The Swiss Garden at Shuttleworth was created by Lord Ongley in the 1820s with 13 structures and intriguing vistas in nine acre grounds. Embellished with Victorian features during the 1870s, it nestles adjacent to The Shuttleworth Collection. Open all year round except Christmas.

Bedfordshire SG18 9EP | shuttleworth.org/swissgarden | 01767 627927

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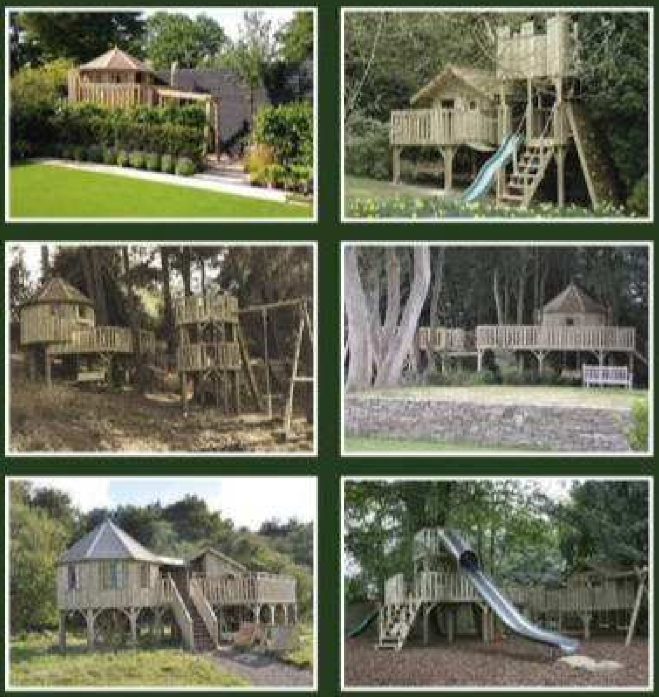

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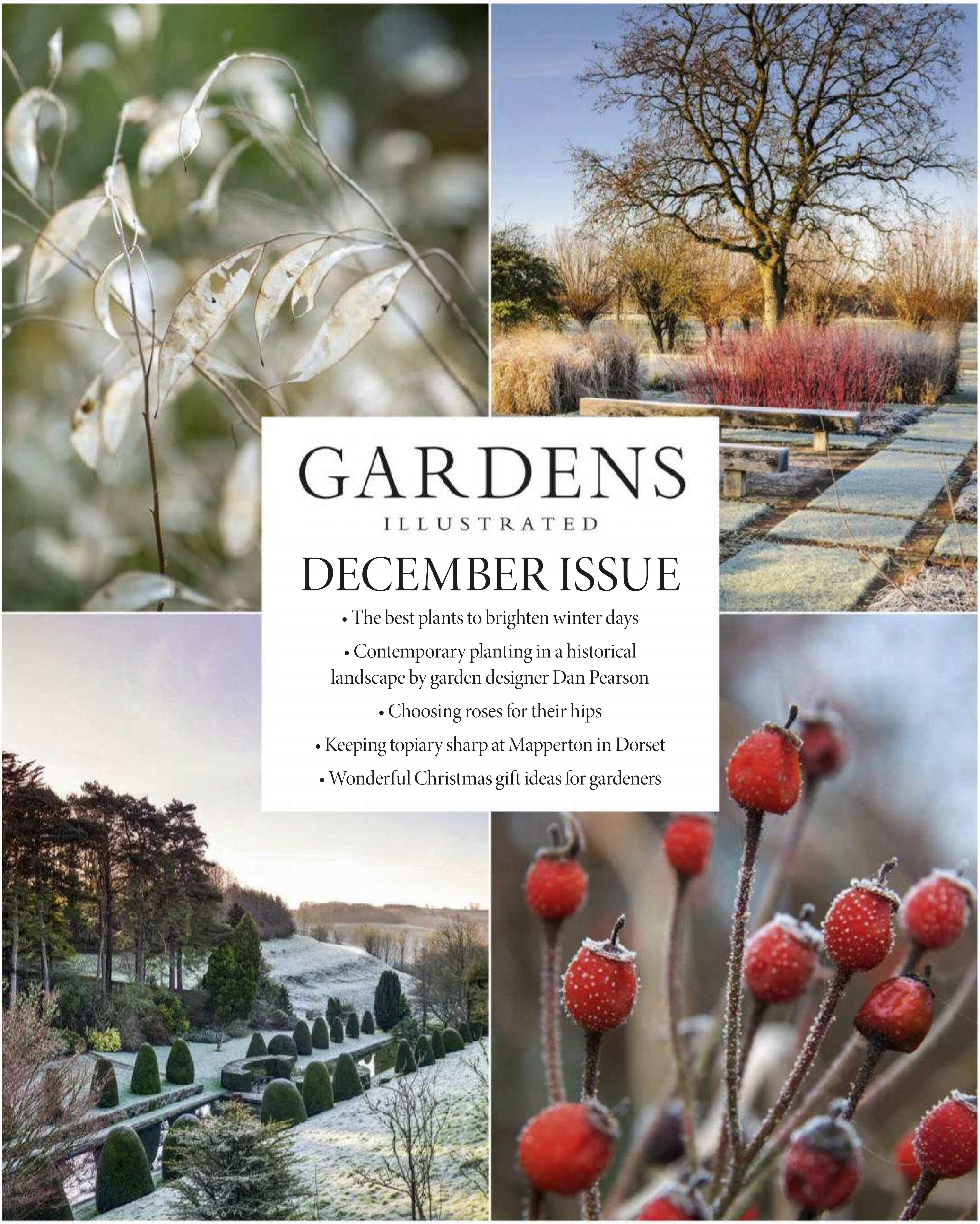

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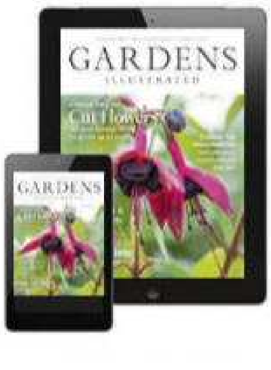

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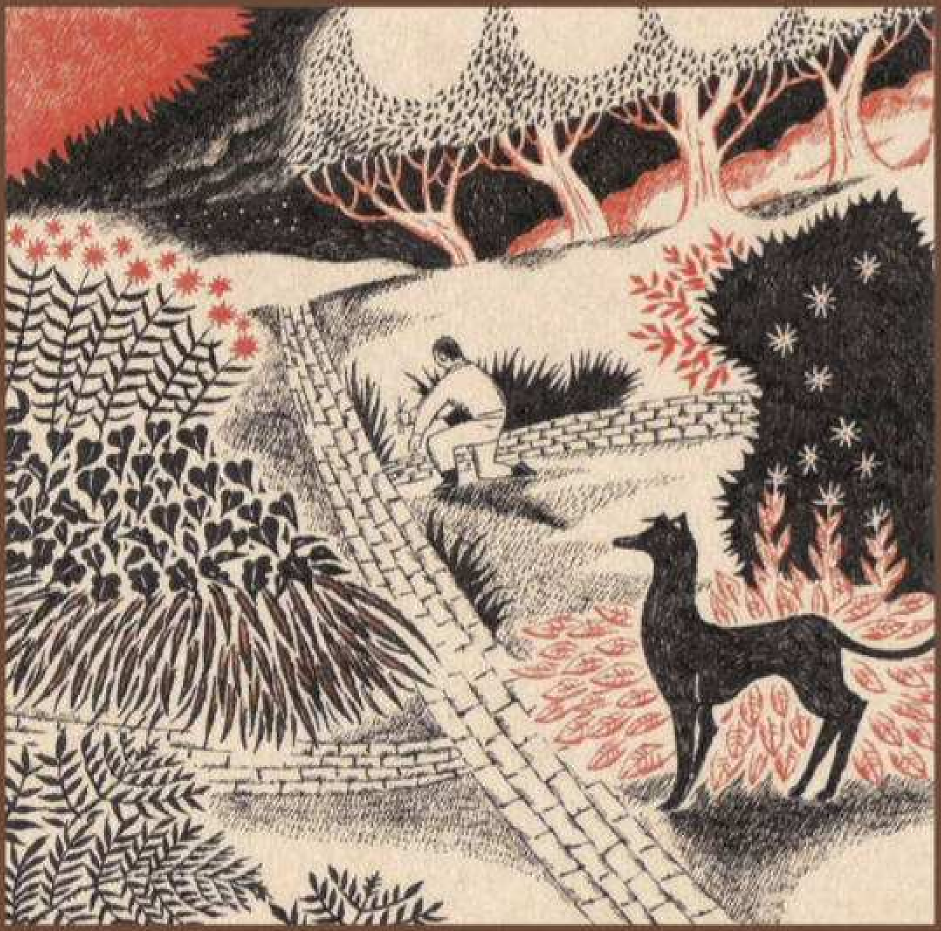
WRITER'S PLOT

THE LONG AND WINDING ROAD

It's taken him a while, but after reclaiming his garden path from five years of neglect, Frank finally realises the true purpose of a well-designed path

WORDS FRANK RONAN ILLUSTRATION SANAE SUGIMOTO



A PATH HAS TO BE A ROUTE AND A VIEWING PLATFORM AND A WAY OF KEEPING YOUR VISITOR'S SHOES DRY

I had forgotten what the paths should look like and, consequently, how important they were. We tend to think of a garden path as no more than a good indication of how to get from A to B; that it should be clear but unassuming. It is the plants that matter and the path is the thing you stand on to look at them. Most of us would rather spend money on flowers than on stone and most paths, as a result, are little more than strips of mown grass half-heartedly edged with half-moon cutters whenever smartness is required.

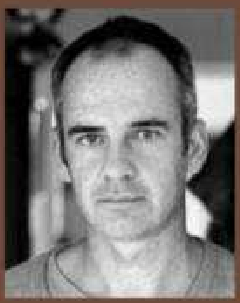
There are worse things than a grass path (bark on membrane is an abomination), but it is far from ideal. You have to mow once a week for eight months of the year, and any plant that attempts a charming bulge from the border creates a bald patch. They are useless if the weather is wet, and unattractive if it is very dry. If they have to take heavy traffic they become mudslides. I have only met one person who claimed to enjoy edging, and edging in itself makes a strange conjunction. You need a strip of something solid and dependable, if only to run the wheels of your mower along.

I was lucky to be saved from all that because, as a moving-in present, an old friend who knew what he was doing took me to the local salvage yard to buy paving stones to get me started on the right foot. There was a mountain of beautiful black cobbles and we picked out a hundred to line the first bit of the first border. As the borders expanded I would go back to the same source for more cobbles, a hundred at a time until, years later, I had paths running all through the garden of a quality that I would never have considered affording had I to buy them all at once.

The cobbles run four abreast at the fronts of the borders, making an eighteen-inch strip of stone, too narrow, strictly speaking to be a proper path, were it not for a mown strip of grass of the same width on the other side, which is particularly nice where it separates path from meadow. Where the two main borders meet at a T-junction, the paths form a rectangle with a grass middle. The stones are packed into a bed of sand and so require weeding by hand once or twice a year, which is a nice sitting on the floor with a sharp knife and a gin and tonic on a sunny evening sort of job.

Of course, during the exile it never got done and plants crept into the cracks from the border and grass flooded through from the other side, and they had to make do with being mown over now and again and the odd strim. After the return the borders themselves became the priority and I gave little thought to tackling the paths. It wasn't until late summer (on the day after a weekend at a festival when I felt too delicate for proper work) that the desire to be sitting down on warm stone with a knife and a bloody Mary suddenly came upon me.

I really had forgotten what those paths could be like. The transformation after clearing them was greater than had been effected by any other job this year. Without those thin black lines defining it the whole garden had seemed to be out of focus, messy and uncared for. I had been thinking that there needed to be more structural plants in the borders but somehow no plant seemed quite structural enough. The better the picture the better the frame has to be. Of course a path has to be a route and a viewing platform and a way of keeping your visitor's best shoes dry and a barrier between grass and border. But the main purpose of a path is, I now realise, beautifully and unobtrusively, to frame. ▢



Frank Ronan is a novelist who lives and gardens in Worcestershire.

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